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The AMERICAN ORGANIST



SEPTEMBER 1926

Vol. 9

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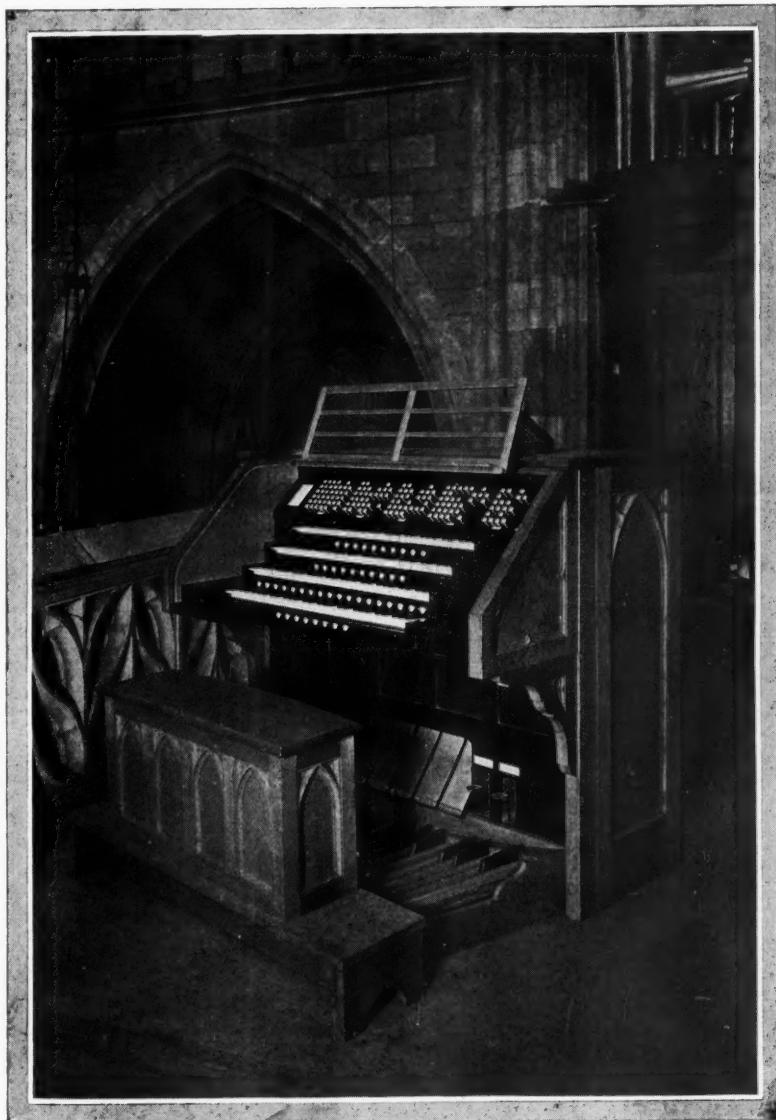
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RENE L. BECKER: TOCCATA, 11 pages on a Gregorian theme, music of a serious, scholarly type, built for musicians and not for the public who will be inclined to think it a finger exercise—the crudest of them will, at least. It is structurally interesting, well written, musicianly, thematic to a good degree, not overloaded with notes, and difficult. (Gray 1923, \$1.00)

JOSEPH W. CLOKEY

FIRESIDE FANCIES: A SUITE

WHETHER we as sedate musicians like or dislike to play music within popular comprehension, our future depends liberally on our doing it like good sports none the less. Among the contemporary works suited to public use Mr. Clokey's SUITE needs emphasis. Manifestly it is intended for recital use chiefly, with



the theater coming second, and the church third. The first movement, A CHEERFUL FIRE, illustrated by our



first excerpt, is capable of no little interpretation, calling for some personality in style; simple it is, but it can be highly effective. Our second excerpt shows



the second movement, WIND IN THE CHIMNEY, where the Composer attempts pictorial tricks—and is completely at the mercy of the performer and his organ; with a clever player and an adequate modern organ, the effect will be realistic enough. GRANDFATHER'S WOODEN LEG is the third subject; try it on a flute if



you have no imagination; or on the Oboe an octave lower if you have imagination; try mixing in some flutes, 8' or 4', and see what happens. Try a beautiful Orchestral Oboe on GRANDMOTHER KNITTING,

as shown in our fourth excerpt, against a string left-hand part, with very soft pedal. Here we have a serene melody of an olden sort. THE CAT comes next; a theater organist is often called upon to imitate



the cat, so we have it written for us here. Again taste in registration is everything—and while we're about it, we might as well play and play hard, enjoy our playing enough to make our playfulness enjoyable to the audience too. So go to it. OLD AUNT CHLOE is given its illustration too, and presents an



oldish sort of melody which will have a rich and warm effect if given appropriate registration; say a Clarinet with some flutes mixed in if necessary to give body. THE KETTLE BOILS and closes our little musical party with the last illustration; we need not



analyze the structure to find the way the kettle boils, we need only eat and enjoy the pudding. Playing a SUITE of this kind is all play and no work; if it becomes work, the composition is ruined. For the recital program—not before the Guild or the N.A.O.—it is excellent, though we really need a fairly large and complete organ to do it justice. It is very easy to play so far as notes go. (Summy 1923, \$2.00)

J. E. ROBERTS: ALLEGRO CON BRIO, four pages of march-like music with a good degree of brilliance, tunefulness, and rhythm; easy to play, and suitable for prelude. The contrast section presents a pretty melody against arpeggio left hand. (Presser 1925, 35c)

ERNEST H. SHEPPARD: OFFERTOIRE, five pages of fortissimo music suitable for prelude; the treatment is simple—a brilliant-sounding pedal passage against a held chord in one measure, followed by a held note in the pedals while the chords give a little movement. The contrast section gives a melody against syncopated chords. It sounds big for the average church service, but is easy to play, and musically interesting enough. (Presser 1921, 60c)

FRANK HOWARD WARNER: ELEGY, four pages in 5-4 rhythm, opening with four measures of harmony in interesting manner, and then we have a melody in the right hand against triplets in the left over a sustained pedal. It makes rather attractive music suitable for offertory or quiet postlude. (Schirmer 1924, 40c net)

FRANK HOWARD WARNER: EXALTATION, four pages of rather brilliant music suitable for prelude; simple and easy to play, with good thematic

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SECULAR — MIXED VOICES

FISHER, WILLIAM ARMS (Arranger)
Every time I feel the Spirit (Negro Spiritual)
Octavo No. 13,946 .15

This tune is remarkable for the long sweep of its phrases, very local and inspiring. The arranger has caught and amplified its essential rhythms and expressed them in varied and suitable harmonies.

REGER, MAX
The Virgin's Slumber Song (Arranged by Chr. Fr. Mack)
Octavo No. 13,883 .12

The lovely simplicity which this number presents does not conceal the musical quality of the writing. Purity of tone and a delicate mood should be sought for; and thus a delightful rendition may be secured.

SECULAR — WOMEN'S VOICES

BERWALD, W.
In Spring. Two-part. Octavo No. 13,901 .12

In lovely rhythm that patters along in staccato fashion, very entertaining to the singers. A middle section in warmer style brings an ingratiating melody to the Alto, while the Soprano sings a counterpoint to it.

HARRIS, VICTOR
A Grace before singing
Three-part. Octavo No. 13,974 .12

This number is issued in novel fashion—that is, there is a double arrangement; one where the voices are divided, for unaccompanied singing; the other, in three single parts, to be used with piano. The idea of the chorus itself is likewise novel and useful.

LESTER, WILLIAM
Where do all the Daisies go?
Two-part. Octavo No. 13,921 .12

Text and melodic style both make this a suitable number for school choruses and glee clubs. It is light and dainty, with a pretty piano part; and the Alto is unusually melodious and interesting.

RUBINSTEIN, ANTON
Seraphic Song (Arranged by Samuel Richards Gaines)
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From the well-liked piano piece *Kamennoi-Ostrow*, Mr. Gaines has transcribed an admirable and elaborate choral number. He has taken a legitimate measure of freedom in making a vocal paraphrase, given important work to a solo violin, and contrived glowing choral effects. The violin part is published separately.

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content and suitable treatment, interesting to the non-musician and well worth using. (Schirmer 1924, 40c net)

CHARLES H. WHITTIER: *JUBILATE*, six pages of brilliant 3-4 music for prelude or festival postlude; it has an excellent rhythm and swing, is melodious to a point of tunefulness, and makes spontaneous music of the kind the congregation will like. Though not difficult, it sounds big and if fluently and snappily played, will be a creditable job all around. (Thompson 1902, 75c)

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and the Quartet Choir

AN ILLUSTRATED GUIDE FOR PURCHASERS

MARK ANDREWS: "THE DAY IS ENDED", 5-page anthem for chorus or quartet unaccompanied, a simple and rather tuneful and inviting anthem in which the elements of balance and perfect singing on true pitch are of utmost importance; suitable for any choir and musical enough to be worth doing well. (Schirmer 1926, 12c net)

WILLIAM R. SPENCE: "BE GLAD O YE RIGHTEOUS", 8 pages for chorus or quartet, vigorous, opening as illustration 1322 shows; it is tuneful and



rhythmic, with a melodious low-voice solo in the middle for contrast; for practical choir work it is to be recommended. (Schmidt 1924, 12c)

F. LESLIE CALVER: *POSTLUDE ON HANOVER*, 6 pages of music built on the hymn tune theme and following it very closely, somewhat after the fashion of mild variations, ending fortissimo with good climax. Exclusively for the church organist, not difficult. (Schmidt 1926, 50c net)

F. LESLIE CALVER: *POSTLUDE ON PRO OMNIBUS SANCTIS*, 6 pages of music in mild variation style, suitable chiefly for postlude, or perhaps for prelude, ending fortissimo; not difficult, begins mildly. (Schmidt 1926, 50c net)

For the Choir Concert

BELLINI: "WHEN DAYLIGHT'S GOING", the 6-page phantom chorus from *La Sonnambula*, which can be done by a quartet perhaps as well as a chorus. It is highly rhythmic and tuneful and makes a catchy number for a concert program; besides it offers some special opportunities for developing chorus work. (Ditson 12c)

FRANZ C. BORNSCHEIN: "THE MOON WAS AWANING", 7-page part-song for 6-part chorus, very

serious and dramatic in quality, with excellent musicianship and interest, though it is not for any but the better-trained choral societies. (Fischer 1925, 15c)

BRAHMS: "WE STROLLED ALONG", 8 pages for three-part chorus of women's voices, a melodious thing for well-trained singers able to do a good job of anything so smooth and beautiful. (Ditson 1925, 12c)

LOUIS ADOLPHE COERNE: "OLD WIDDLE-WADDLE", 6 pages for two-part chorus, preferably the junior choir, but if it is very nicely done with all the little catch places noted, a mature choir will enjoy it and so will the audience. Simple and easy, but offers possibilities. (Schirmer 1924, 12c)

Jazz and Sugary Things
To Entice Gentle Public and All
FINE FOR PHOTOPLAYERS



MR. JOHN HAMMOND'S growing list of organ transcriptions of popular jazz numbers at least show the publishers that they ought to consider the organist, and show the beginner how a piano score is adapted to the organ—if the player had sufficient ability to get safely through Mr. Hammond's versions without falling by the way-side. Some of the current numbers are "I'M IN LOVE WITH YOU, THAT'S WHY", "BYE BYE BLACKBIRD", "SOMEONE TO LOVE", and "BAM BAM BAM SHORE", all of which are a liberal education in adapting jazz from piano score to the organ. (Remick)

Mr. Henry B. Murtagh is arranging similar jazz things for Remick also, the "HI-HO THE MERRIO" number being a good example of his handi-work. Try it if you think it is easy for Bach-trained musicians to play jazz effectively on the organ. Theater organists probably won't need this version, though beginners will find it very suggestive. Three staves, as it would be. (Remick)

FRIEND: "HONEY BUNCH", a charming little melody nicely ornamented, graceful rhythm, pleasing harmonies; something really attractive in jazz. (Bernstein)

DAVIS GREER: "SLEEPY HEAD", a fairly good slow waltz movement with a pretty melody. (Bernstein)

WARRNE: "IN MY GONDOLA", a fairly good 4-4, interesting melody, plain rhythm, good as a filler. (Bernstein)

BIBO: "SYMPATHY WALTZ", a real good waltz in most every way; everybody ought to have it on tap. (Feist)

GREER: "NOTHING SEEMS THE SAME", another waltz, good enough to mention here. (Marks)

SOLMON: "MAKE THE DREAM OF THE ROSE COME TRUE", a very pretty tune in waltz rhythm with ample opportunity for rubato effects. (Jenkins)

ST. CLAIR: *WATER LILIES*, a pretty little piano piece in 4-4 rhythm, melodic and rhythmic, fine for teaching, and for theater use. (Fox)

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September 1926, Vol. 9, No. 9

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor
LATHAM TRUE, Mus. Doc. . . . Associate Editor

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MRS. VIRGINIA CARRINGTON-THOMAS, MUS. BAC., F.A.G.O.

The concert organist who has gained national fame, recitalist at the current Guild and Southern California Conventions in Buffalo and Los Angeles, who has found the loveliness of home life not incompatible with the successful professional career. Photo reproduced by special courtesy of Mrs. Thomas and her husband Mr. Richard Banks Thomas, the New York Architect.

The AMERICAN ORGANIST

Vol. 9

SEPTEMBER 1926

No. 9

Editorial Reflections

Whomst ?



PERHAPS with a little effort these comments may be brief; anyway mid-summer is no time for writing Editorials. "I have been told several times that controlling stock in your organization is owned by John Austin or his company.

If that is true, you can hardly carry on an unprejudiced magazine. If it is not true, and you care enough about this subscription to write me correcting such a statement, I will be glad to renew." Thus one of our Florida subscribers in declining to send his renewal with the promptness becoming an immortal saint. It was an interesting letter; I sent it to Mr. Austin. He was shocked at the accusation.

My problems, as every experienced subscriber already knows, are not any more mine than they are the readers'; if this magazine, purporting to be honest and fair, is owned by any interests within the organ world, it ought to be known and I hanged for perfidy. I don't like hanging but it's hot weather now.

Some years ago one of the organ world's cleverest salesmen presented to his chief the proposition that he buy this magazine

and run it himself; he didn't have the forethought to enquire if it was for sale but his big chief had the intelligence to turn the proposition down on the grounds that if he owned the magazine everything good it said about his organs and everything bad it said about any other organs would be worth just about thirty cents. That's the way Mr. E. O. Shulenberger, the exceedingly clever and shrewd business manager of the Möller organization, looked at it.

About this same time somebody reported that this kicking little likable magazine was owned by the Skinner group. And now come Austins as the owners. First thing I know I'll not know who my employer is. H.M.D. used to write such bossy letters that I almost thought she owned the thing. It seems rather strange that anybody could think the publishers of the heart-breaking articles of the late Dr. George Ashdown Audsley were organ builders; the affable Austins and Skinners will recognize the force of this joke if nobody else does.

All of these little ideas come conveniently on a hot vacation day. I think I'll take a symposium or ask L.T. or R.W.D. or our newest acquisition W.H.B. to tell me just who does own this publication. I've been publishing statements semi-annually for almost ten years now that I and my very immediate family own it; if anybody



should discover at this late date that these statements were not the whole truth I'd get a vacation in a place I know well by reputation but don't want to know at all by experience, and I'd not be let out till more than one hot summer had passed, so strict is our government about the ownership of magazines entering our mails as this enters them.

If any reader wants to know who is owner around here, let him start something. The only thing anybody tries to

start unpleasantly is a flow of adjectives to the page—which my hard-headed business friend Mr. Shulenberger knows would be silliness; the moment we begin to tell our readers something we ourselves don't believe, they're right on our backs. We in the editorial office are constantly being reminded that the readers of *The American Organist* are a peculiar, an independent, a finickey crew. Immortal saints we dub them, but intolerable cranks they really are—and I for one am happy that they are cranks; the greatest compliment I have paid myself is in the character of the men and women I have chosen to help me make *The American Organist*, and in the character of the men and women we have chosen to serve through our pages. It is they and not we who say to an adjective beggar, No, we can't give adjectives for the simple reason that our readers won't take them. Anybody who really likes adjectives can find them in the tabloids.

The effort of this magazine is to serve dustury. Truly it's a funny world. We freeze in winter and roast in summer, and we work like white-heads for a thing we call an ideal; like my great friend Audsley, we sometimes work so zealously that we get not cooperation and understanding but condemnation and harsh words. But my friend Mr. Edward M. Read of St. Louis came to my office today to see me, and what a satisfaction it is to have friends in whom we have full confidence come to see us because they like us as we like them. After all, it isn't the heat that makes the summer unpleasant, it's the



lack of good will and understanding and good fellowship—and for these latter gifts that have been coming through all our nine years of effort we are all abundantly happy.

Recent events abroad are making it daily more apparent that the great English-speaking world of nations needs to be more concentrated, more sympathetic, more trustful of each other. Two weeks ago we had a letter from Miss Ambrose of Hamilton Ontario; of course it flattered me and that's why I speak of it. She characterized us in words our readers might not fully understand so I won't quote, but it was a joy to get her appraisal from Canada. Now we have representatives in far-off Australia. It is another grand and glorious feeling to have men and women understand and work with us for the common good of all.

Last month I talked about private and distinctly interested ownership of the public press; this month a Florida reader opens the subject again and shows that he feels exactly as we do about it. If anyone can show evidence that this magazine is owned by any particular organ builder, he will be conferring a favor on every other builder in America. Miss Ambrose knows I don't mind taking an occasional risk in print, but the publication of a false ownership statement is a risk I wouldn't take for any money any organ builder I ever heard of could offer me.



Pacific Coast's Second Great Convention

In Which the Western Profession Shows its Artistic Autonomy for the Second Time but Evidences Exemplary Courtesy in Presenting Five Eastern Organists as the Sole Exponents of the Organ Recital



ESTERDAY, today, and tomorrow, on we go. It is ever the same. Once the East thought the West couldn't hold a Convention without help. Then in June 1923 California showed what it could do, doing it in Los Angeles. It seems but yesterday we had the pleasure of working over the photos and articles to adequately cover the

Thanks to the ingenious press-agency of our invaluable Mr. Roy L. Medcalfe, we have, for the making of this report, eighteen photographs, forty-five pages of manuscript, and thirty-seven pages

of printed matter—enough to swamp all America. Cooperating with Mr. Medcalfe in this deluge were Mr. Edward Cadoret Hopkins, Mr. Clarence Mader, and Mr. G. A. Mortimer. We thank them all heartily, apologize for our inability to add the necessary half a hundred pages to carry all these things, and plunge into the task of quoting from them the things we desperately dare not omit.



MR. SAMUEL A. BALDWIN
One of the recitalists



MR. CHARLES M. COURBOIN
One of the recitalists



MR. E. HAROLD GEER
One of the recitalists



MR. LYNNWOOD FARNAM
One of the recitalists

Pacific Coast's first Convention effort. Were there no Conventions held there in 1924 or 1925. We find no trace of them, and our present correspondents speak of this as the Coast's second convention. Once every three years is about right, considering the tremendous effort and no little money spent on a Convention that can reach directly but a hundred or two hundred organists. Conventions are expensive luxuries.

Now The American Organist wants to give this second Pacific Coast Convention to thousands of organists all over America, and the giving will not rob those hundred organists who got it on the spot last June. That's the beauty of the press; everybody receives, nobody loses (but the publisher).

Let's begin with the anonymous Wit of the Convention.

Is expression synonymous with "Swell pedal pumping"? Yes; if the face is worked at the same time.

How many movements are there in the six trio Sonatas of Bach? Two; Up and down, and sideways.

What is a "flue pipe"? Trace its ascent from the cook stove. Through the wall; up to the attic; out on the roof. A pipe that has gone "floey".

Compare tremolo—

(a) On the Organ: An agitated condition of the chest.

(b) In the voice: Tear-drops on the diaphragm.

(c) Is there any remedy? In the organ the fault lies in the player; in the voice it may be hereditary. Both are fatal.

Comment on "High pressure" as applied to—

- (a) Health: Shortening of life.
- (b) Organ voicing: Strengthening of desire for shortening of life.
- (c) Auto tires: Tiring at times.

Which do you know the most about? I refuse to answer.

Does the dis-use of the "ber" tend to sobriety in reading? Yes; but it is not so interesting.

State what your particular hobby is. The use of an eraser.

And now let us deal with the recitals. We have glowing reports that cry to be printed, but space forbids. Instead we pick but one, Mr. Mortimer's report (abridged) of the recital by the one woman recitalist to grace the program. When the eighteen photographs reached headquarters the girls in the office pounced upon the lovely photo of Mrs. Virginia Carrington-Thomas and her children and voted unanimously and with unavoidable finality that it must



MR. ARNOLD DANN
Participated in concert

be printed, printed large. We can but bow to the dictates of our office. Anyway we agree heart and soul about the loveliness of the photo. And now for the report:

MRS. CARRINGTON-THOMAS
EVEN SOME of the fair sex used to say that women could not play the organ. However true that may have been at one time, it was utterly disproved by Mrs. Virginia Carrington-Thomas.

The program was varied, modern for the most part, and by no means easy. The technical difficulties were overcome not only with ease, but with grace, and poise; the registration was effective and expressive.

Among many fine things, and aside from Mrs. Thomas' own "SYMPHONY", the FINALE from the GOTHIC SYMPHONIE of Widor's stood out as a powerful example. The SCHERZO from Horatio Parker's SONATA in D-flat was a delicate bit of musical tracery, and the PASTEL of Harry B. Jepson, was charming; the two latter being especially interesting because Mrs. Thomas studied at Yale under Parker and Jepson.

Listening to Bach's Choral Prelude, one could close one's eyes and imagine oneself in the cloistered twilight of a European Cathedral. Like Shakes-



DR. ROLAND DIGGLE
One of the speakers

peare, Bach was "Not for an age, but for all time".

Not the least brilliant item of the program was Mrs. Thomas' own "SYMPHONY" for the organ. This "SYMPHONY" is her No. 1, and this performance of it was the second in America, the first being at the Buffalo Convention recently. Of the four movements, three were played. Without over-praise, it can be said that this work was worthy to be placed alongside the other numbers of the program. It is founded on an old Negro Melody, a real American folk-song, dating from 1780, and collected by Reed Miller.

The story of Mrs. Thomas' career is interesting and fascinating, in fact, almost meteoric. Like many musicians of achievements, she began to show a love of music when very young. At the Music Department of Yale University, under Horatio Parker and H. B. Jepson, she completed what is usually a five-year's course in three years, and graduated as Bachelor of Music. She afterwards studied for a time under that master organist, Lynnwood Fargam.

She became an Associate of the A.G.O. at the age of 17, completing her second and third years' work in one year.

She became a Fellow of the A.G.O. in 1925, one month before her own baby boy was born. The story of her



MR. ERNEST DOUGLAS
Participated in concert

marriage is romantic. She was organist at the United Church on the Green, a Congregational Church. On the first Sunday she played there, her husband that was to be turned and asked, "What has happened to the Organ?" Mr. Thomas was attending the Art School at Yale, and he was, among other things, an organizer of the interests of young people. They met, fell in love, married secretly, and immediately separated, each to complete the studies which had been undertaken. They took their degrees at the same time, and in the same time, and when the Commencement was over, they introduced themselves to their friends as man and wife.

Mrs. Thomas therefore furnishes us with a wonderful and unusual example of a woman keeping up her artistic work and maintaining an ideal family life at the same time, for Mr. and Mrs. Thomas have three children, two boys and a girl, and they are all affectionately devoted to each other.

Mrs. Thomas won the prize entitling her to study at Fontainebleau; she took with her there her young baby five months old, and looked after him while she studied. She is at present Organist at the First Baptist Church, Jacksonville, Florida. In addition to making progress with the organ, she hopes to produce further compositions, which her many friends will eagerly await.

WE SHALL pass the other recitals given by mere men, though they were Baldwin, Courboin, Farnam, and Geer. Mr. P. C. Hallett, F.A.G.O., chairman of the Convention, won the hearts of all from the first by his hospitable and witty introductions. Simple dignity



MR. PRICE DUNLAVY
One of the photoplayers

and a never-failing courtesy did much to please all at their ease, and added an uncommon note of camaraderie to every event of the sessions.

The N.A.O. took an active part in the Convention by means of messages read by Mr. Lynnwood Farnam of New York. Mr. Farnam's personal interest throughout the Convention and the sympathy of the N.A.O. were plainly evidenced by his constant attendance at all the sessions.

Dr. H. J. Stewart spoke Organ Recitals and discussed the type of audience, character of the building, the occasion itself, all in their relation to the character of the music to be included in the program. He mentioned the influence of the motion picture organ and its unified type, transcriptions, absolute organ music, the educational and entertaining aspects of the recital.

A sturdy champion of the absolutely finest in absolute organ-music Dr. Stewart has ever been. His efforts to better the quality of organ affairs on the Coast have extended over more than forty years. There is no real conception possible of the harvest that will be reaped in consequence of his sowing the seeds so consistently and constantly as he has sown. Many a Pacific Coast musician can point to the silent sympathy that he knew would be his from this inflexible pioneer when he

conformed to the best standards of practise in any branch of music.

The orchestral possibilities of organ-voicing and the value of unification apart from commercial considerations were warmly defended by Stanley W. Williams who knows this subject from the inside. His account of his own efforts to reproduce the true tone of the Orchestral Flute in all its registers, and the resultant scorn of the factory managers was both amusing and informative as to the state of mind persisting in regard to what the organ should be, not what it might or could be.



MISS KATHERINE FLYNN
One of the photoplayers

THEATER DEMONSTRATION

TO MOST of the delegates of the Convention the inclusion of a program by the Los Angeles Theater Organist's Club was a decided novelty.

Large sight-seeing busses provided by the Robert-Morton Company carried the expectant visitors through miles of the beautiful California groves—and oil-wells—to Long Beach where Manager Ralph Allan and his charming Imperial Theater were prepared to greet their distinguished audience.

To demonstrate the application of organ music to entertainment purposes, pure and simple, was really the serious intent of the L.A.T.O.C., but so successfully did these exponents of the New Art perform their allotted tasks that the philosophical consideration of the subject was altogether forgotten in the course of the first few minutes and all present abandoned themselves to sheer enjoyment of the witty and able accompaniment to the films. These had each been chosen to illustrate some one

phase of the showman's work, many being of superior artistic beauty.

If this field is attracting such talented young men and women as were heard on this occasion, by all means let us have more of the recently discussed (or cussed) "Los Angeles Style" of picture music. The rhythms were invariably synchronized appropriately to the action, the improvisation was purposeful and well adapted to the episodes, the harmonic and melodic suggestions both pregnant with meaning and very apt in pointing up the details of the story.

When theater organs evolve, as they surely will, into larger and more fully appointed instruments, more subtly voiced and perfectly balanced to the acoustic properties of their setting, there is no doubt that public taste will be beneficially affected by fine work of this character. Though the organ in use was an instrument of merit, and better toned than many in similar



MR. P. SHAULL HALLETT
One of the speakers

houses, it was obvious that a greater variety in registers would have been an improvement; that the contrasts between the few voices were too decided, and the tonal volume of full organ rather forced because of the extreme wind-pressures.

The organ builder and theater owner will eventually co-operate more successfully toward an artistic end if these points are more often brought out in such demonstrations and emphasized by candid discussion of such matters in professional gatherings. So far the theater organ is a most interesting experiment in the combination of solo voices, and solo voices only. The choral tone is completely absent, and with the background lacking, much fine dramatic organ literature is denied

a hearing in most of the theaters. When it is introduced the trained ear and mind detect the instrumental deficiency.

The event was opened by Archibald Fritz, a member of the Convention Committee and President of the L.A.T. O.C. The program was under the personal charge of Roy L. Medcalfe, whose spirited encouragement in the line of better organ music in the theaters has had a definite effect over all this southwestern district. His own performance invariably bears out his convictions in this field, enabling others not so farseeing to follow easily in developing the newer phases of motion-picture accompaniment.

"Historical" interest was introduced in a highly effective manner by the inclusion of John E. Hill's creation, "The Nickelodeon of 1906"—a side-



MR. EDWARD CADORET HOPKINS
Who helped make this report possible

famous landscapes known to tourists. As a fitting musical background Scholl had chosen a smooth melodic line, his accompanimental rhythms and registration accentuating the successive scenes in their vital features with an entire absence of obviousness, the bugbear of the theater.

In direct contrast, Riemer's running commentary on the Felix story made use of snatches of popular ditties, a fox-trot rhythm uninterrupted by the illustrative comedy noises, etc., no matter how violent, and displayed a fund of native humor as artistic as it was artful in putting over the wily

hero's antics. Such work is conceded to be the most difficult in this line. The hearty appreciation of the audience was made evident in ringing applause.

The News, played by Katherine Flynn, and a semi-educational "Life of Beethoven", were well received. In the latter which purported to depict the Master in the act of composing several of his best-known pieces, the indicated selections were played by May Kelly and Price Dunlavy, both tasteful and charming performers. Mr. Dunlavy at the piano furnished a novel and effective addition to the organ-tone, alternating with Miss Kelly or playing in duo as the character of the composition suggested.

Another humorous bit was happily more appropriate to the members of the Convention than to the average



MR. JOHN E. HILL
One of the photoplayers

splitting set of slides and an antiquated two-reeler, which Messrs. Hill and Riemer accompanied with "appropriate" selections on piano and drums. Miss Oliva Baker, thoroughly charming in her costume of passé design, was billed as "Sheeza Warbler", and convinced all of the fact. Her rendition of "The Mansion of Aching Hearts", would have induced tears under far less favorable conditions, so agonizing was the realistic interpretation.

Of the balance of the program, all interesting and well handled, the scenic film played with commendable restraint and artistry by Frederic Burr Scholl, and the Cartoon, "Felix' trip to Toyland", in Claude Riemer's able hands, deserve particular mention. Scholl's scenic was one of those richly colored examples of the photographer's art without any obvious action, being views of the most beautiful of the



MR. CLARENCE MADER
Participated in concert



MR. ROY L. MEDCALFE
One of the photoplayers

audience. "Starting the Stops" (see page 200 of May 1925 T.A.O.) has been one of Medcalfe's most successful novelties, and on this occasion his witty elucidation of the intricacies of the organ for the benefit of the populace received well-merited appreciation. Excerpts from "The Wanderer" followed, the PASTORALE from Scherherazade, and a tumultuous improvisation being used to accompany the scenes. Opinion is divided as to whether this free improvisation during the entire length of such a scene as the "Destruction of the City" is as effective in most cases as the choice of some great agitato movement by a standard composer. On this occasion it was most competently handled, however, and the concluding scenes with Handel's LARGO, emphasizing the biblical character of the story, brought the program to a brilliant finish.



MR. G. A. MORTIMER
One of the indispensables

All who attended were in accord in declaring the demonstration a delightful excursion from the beaten track in the matter of Convention events. It is hoped that provision will be made in the future for more consideration of this uncommon and ever developing phase of the organists' problem at subsequent gatherings.

PROCEEDING—

OWING TO the lateness of the hour on the return from Long Beach the afternoon exercises were postponed until 2 p. m. when Chairman Hallett read his paper on "Modern Choral



MR. FREDERIC BURR SCHOLL
One of the photoplayers

Preludes". He called attention to the constantly growing tendency toward the use of the Choral Prelude in service work. Bach having been only recently discovered by the rank and file of our church musicians, it has come about that these shorter and appropriate compositions have an appeal unrealized in former days.

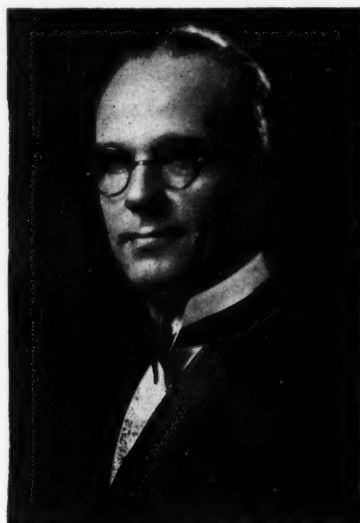
Beside the Bach Preludes particular mention was made of eleven by Brahms; the Reger and Karg-Elert arrangements, considered rather forbidding to the average performer; Sir Hubert Parry's essays in this form; Dr. T. Tertius Noble's new series, of



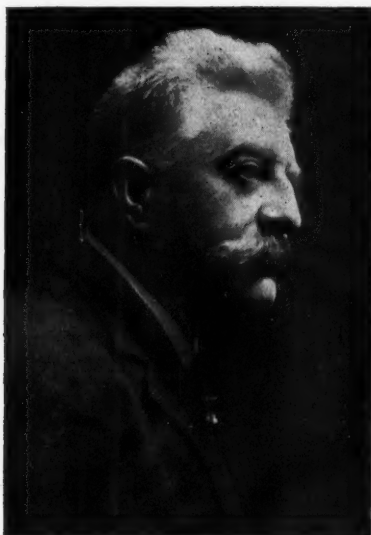
MR. C. ALBERT TUFTS
Participated in concert

which five are already in print; and Ethel Smythe's compositions, in which she has used the alto and tenor clefs at times.

In the discussion which followed it was brought out that very little work of this nature was the result of purely American efforts. Mr. C. Albert Tufts then remarked that the American had no background of Choral material to draw upon, our Hymntune being the only specimen of this type available. Both Sowerby and Bruce Symonds were mentioned as having written in this form, Dr. Symond's *DIES IRAE* being a particularly fine example, ac-



MR. CLAUDE RIEMER
One of the photoplayers



DR. H. J. STEWART
One of the speakers



MR. J. E. WHITEHOUSE
The indispensable treasurer

cording to Lynnwood Farnam. Arnold Dann likened the Bach preludes to Shakespeare's Sonnets in reference to which a great admirer has said, "With this key he unlocked his heart."

Adjourning to the church auditorium the following Preludes were performed as illustration of the different styles under consideration:

Nun Danket Alle Gott, Karg-Elert

Rockingham, Parry

Played by C. Albert Tufts, A.A.G.O.

Out of Deep, Karg-Elert

O God, Thou Good God, Karg-Elert

Played by Clarence Mader, A.A.G.O.

In Thee is Joy, Bach

Played by Arnold Dann

The Old 104th, Parry

Played by P. Shaul Hallett, F.A.G.O.

The local organists acquitted themselves with honor in the short space allotted for the illustrations. As a whole the occasion was of genuine value to all in attendance.

(We regret that the new photo of Miss Flynn and the photo of Mrs. Kelley did not arrive in time for use here.)

The Very Long Trail

A Western Organist Goes Vacationing Across the Continent and Tells Us Something About Our Little World

By FREDERICK C. FERINGER



UNLOCK your front door and take a trip around the world. I have just returned from a trans-continental tour of America, during which I spent a very enjoyable as well as profitable six weeks studying organs, churches, theaters and music conditions in general. From Seattle the first stop of the tour was Salt Lake City where I was greeted very cordially by the organists of the Tabernacle and allowed to look over the organ. Mr. Frank Asper played the regular noon recital that day; if any organists ever find themselves in Salt Lake they will certainly find it worth their while making the acquaintance of Mr. Asper. He is a genial gentleman as well as an excellent organist. Tracy Cannon and Edward Kimball are the other two organists of the Tabernacle and I cannot for the life of me decide which of the three I like the best; they are all earnest workers and as I met them separately I expected each in turn to tell me confidentially that he was the best organist of the three, but they didn't and that is at least one reason I like them.

As the Union Pacific train glides along its smooth bed of steel in Wyoming one looks out the window and wonders what people ever do in that country. One travels for hours with very little signs of civilization even of the most primitive sort and the organist might well imagine that he is useless, but when he arrives at Cheyenne he will soon change his mind; the first building of interest to the sightseer is a \$600,000. Scottish Rite Temple in this little prairie town of about 13,000 people. They took me through the Temple and when someone heard I was an organist the day was ruined—I was boisterously hustled to the organ bench. In a most beautifully appointed

auditorium I found a delightful 3-30 Austin. I played about a forty minute recital during which time quite a crowd had gathered in the auditorium. I was highly complimented by a trim looking little woman who chatted quite a bit about her interest in organs and her taste for good music. A few moments later I was informed that she was the Governor of the State.

In Omaha my time was somewhat limited but not enough to overlook meeting Mr. Martin W. Bush, a most charming man and Dean of the Nebraska Guild. He led me out to a beautiful stone church where he presides over a very well balanced and delightfully voiced Hillgreen-Lane.

Chicago, Detroit, Buffalo, Springfield, Boston, New York, Philadelphia, Washington, Pittsburgh and other cities were visited where I was thrilled by many wonderful organs and cordially received by the elite of the organ world. Mr. Abram Ray Tyler, our Detroit Representative, is without a doubt the peppiest organist I have ever heard of. My impression of the average organist is that he is dead but hasn't sense enough to lie down, but Mr. Tyler spoils this theory; during our rapid-fire conversation, in between his sales of life insurance, he gave me as much information as I would have received from a whole convention of ordinary organists.

To an organist from the wild western woods of Seattle, the Convention of the Guild at Buffalo was an oasis of inspiration. I arrived in time for the Farnam recital at the Scottish Rite Temple Estey, when I enjoyed one of the greatest musical treats of my young life. His playing was well-nigh perfect. A Heifitz of the organ. A program of modern music without an apparent flaw. The organ is a large Estey, by far the finest I have

heard. The auditorium itself is one of the most beautifully appointed structures in the country and the lighting effects are a special work of art.

The next day I also heard Mrs. Virginia Carrington-Thomas' recital on the same organ. Was astonished at Mrs. Thomas' technic and musicianship and I consider her by far the finest artist of the gentler sex that I have yet heard. Well in the class with Maud Powell, Carreno, and the great ladies of the vocal world. She played a movement or two from an organ sonata of her own composition which was spontaneous in its musical content and delightful to the ear. What this little woman has accomplished in her young life, as well as raising three children, gave me more inspiration than any one feature of my entire trip.

The Convention closed with a nicely appointed banquet at the Statler Hotel where a very clever but rather long-winded toastmaster by the name of Fleishman presided in a masterly manner. If any organist reads this that ever contemplates attending a convention let them hunt up Miss Katherine Carmichael of St. Louis if they wish to have a charming companion at the dinner table.

Had a fine visit with Ye Editor and Ye Editor's Wyfe down in New York and found them so delightful that I was reluctant to leave. They live in a luscious spot in the wilds of Richmond Borough where it is indeed restful to stay a few days after the strenuous tension of the cities. No wonder THE AMERICAN ORGANIST is a good magazine, being edited in an environment of this kind, amidst flowers, trees, a beautiful lawn and the invigorating salt air from the Atlantic Ocean breezing in over the hills. I didn't know they had places like that outside of Seattle and so I soon found the Editor to be a man after my own heart, but he is not dead yet so I can't eulogize him at this time. As far as I am able to discover he only has two weaknesses—pipes and ice cream but I don't know what he does with the pipes for he generally smokes stogies.

One of the neatest and most well balanced organs in New York is the Wirshing in the Queen of All Saints chapel in Brooklyn where Mr. Richard Keys Biggs presides in a masterly manner over an ecclesiastical atmosphere that would be hard to equal. It is only a 4-45 but what beautiful Diapasons and what a rich ensemble! Mr. Biggs gave us a private performance of a Franck CHORALE and it was a perfect setting for the splendid rendition. Mr. Henry F. Seibert was there and the only way we could keep him from raving about those Diapasons was to take him down to Joe's Restaurant where Mr. Biggs treated us to delectable food.

Speaking of Mr. Seibert, there is another man after my own heart. He took me up to his apartment and showed me the finest little two-manual house "organ" I have seen. All reeds of course but the quality is there and a beauty to look upon; finished in mahogany to match his furniture and runs by a little motor attached to an electric light socket. Costs about \$1200. and seems to me to be the answer for organ teachers that have inconvenient practise facilities. I would not hint for anything in the world but I hope Mr. Pratt, the manager of the Estey Organ Company, sends me one for Christmas.

One Sunday on wandering around Park Avenue just above the Grand Central Station I came across St. Bartholomew's where the music is so famous and found Dr. David McK. Williams hard at it on the organ. I settled down to wait for the service and was not disappointed for it was a wonderful choir although I did think they sung "Nearer My God to Thee" too fast. But then everything is fast in New York, so I left in the middle of the service and took the big double deck green bus down Fifth Avenue to the Brick Presbyterian Church where Dr. Clarence Dickinson plays when he is home but he was off galavanting around Europe the day I arrived so I listened to Mr. Valentine discourse on the beautiful Skinner. I was quite thrilled to sit in Henry van Dyke's old church and I wondered how many of his fish stories he had thought up while sitting in that pulpit.

To the organists visiting New York City, my suggestion as to the first place to go would be to the Cathedral of St. John the Divine and hear Dr. Miles Farrow and his boy choir. Listening to a service in this wonderful sanctuary an atheist would half believe in God. I also dropped into old Trinity at Wall Street and in St. Paul's where George Washington's pew is on exhibition, but it looks just about as hard as it must have felt to the Father of our Country. Even Time cannot soften some things.

The famous Wanamaker instrument and the huge Austin at the Sesqui-Centennial Exposition in Philadelphia were no disappointments although I regret that my limited time did not permit a satisfactory examination of the organs.

During the tour I attended a number of the representative picture theaters of the country but was surprised to find some of the best organ interpretations of pictures played by a blind man in the Strand, Minneapolis—Mr. Francis Richter, pupil of Guilman, F.A.G.O., and possessor of one of the largest memorized repertoires of any human being I have ever heard or read about. With a limited organ to work with, his faithful wife reviews the pic-

ture as it passes on the screen, but the smallest detail is not overlooked and I believe the great Dr. Mauro-Cottone himself could get a few pointers from this remarkable pair.

For the organist who is tired of text books, teaching, academics, studying, and practicing, a trip around the country, seeing how others do things, hearing them do it, and finding out that the other fellow is not at all as sub-normal as you thought he was, is a great education. Yes! I came back educated, thrilled and full of enough inspiration to keep me going until I can make another trip which I hope to do in two years or so. Big business institutions send their representatives annually to the centers of commerce to bring back ideas and inspiration to help business, so why should not organists take care of their stock in trade by keeping in touch with the best that is going on elsewhere in the profession? Not that what they might hear is so much better than they have at home, but it is just enough different to make it interesting. A few of the larger religious institutions are observing the sabbatical year system of sending their organists abroad every seventh year for study. The Salt Lake institution carries out this plan and their organists are not only up and coming in their profession at all times but I would not hesitate to recommend the atmosphere of Salt Lakes musical facilities for the student in preference to the high-strung, congested conditions in the large eastern cities.



MR. CARL F. MUELLER

APPLAUDED IN THE MIDST OF A SUNDAY MORNING SERVICE

DESIRING to attend an inspiring service yesterday while on vacation I selected the Grand Avenue Congregational (Milwaukee) for a visit, the wide-awake church where Mr. Carl F. Mueller is organist and has a vested mixed choir of forty voices. The service was not preceded by any organ prelude to compete with the subdued conversation of this sociable congregation, but instead, the early comers were left to converse without interference. However, as the auditorium filled up and as the appointed hour of the choir processional approached, the visiting seemed to come to a lull. The organist entered and played through a stanza

of the processional hymn; the choir entered in good form, using three stanzas of the hymn to make a complete entry; a signal from the minister and the congregation arose to join heartily in the fourth stanza, which was the only one printed on the service program. The minister then recited an invocation, which was closed by the Dresden Amen from the choir.

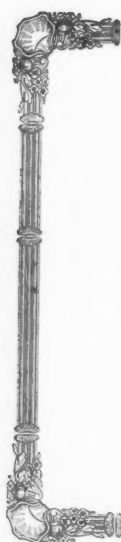
Then came an organ selection, which served as a meditation rather than as a prelude, and I must say that the unique placing of the organ number at this point had a much more beneficial effect on the congregation than it could possibly have had if played before the service. In addition, it provided an interim for the entry of late comers, of which there were comparatively a small number.

Instead of the usual meaningless formalism known as the responsive reading, the program gave a so-called Antiphonal Service consisting of sentences relating to a topic, the present one having the title "The Soul's Conversion to God". A sentence read by the minister is followed with one read by the people, which in turn is followed by a stanza of an appropriate hymn sung a cappella by the choir. This three-round order came in rotation several times, and, to me, seemed a most effective device for bringing into unity the three elements—pulpit, congregation, choir.

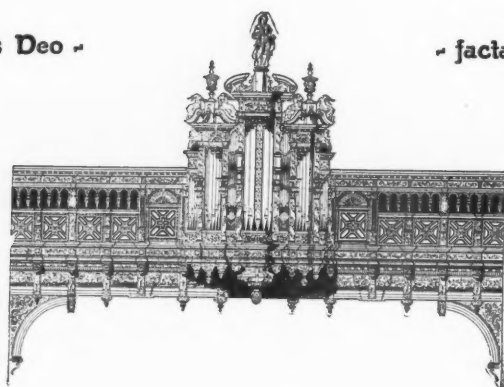
But the matter which seemed most unusual to me as an organist occurred in the announcements and remarks by the pastor. He made some allusion to anxiety which he, as well as the trustees, had been having since Mr. Mueller's contract had run out six months ago, and that if any excitement was noticeable among the choir members at this service it was because of the good news which the committee had brought to the choir, that it had been able to close a three-year contract with Mr. Mueller to remain as director of music — which announcement was promptly greeted by a good round of applause from the congregation. I have heard and have experienced encouraging remarks from the pulpit regarding the helpful influence of organist and choir, but this is the first time I have known a congregation so heartily to endorse such remarks as to burst out in a good round of hand-clapping. Additional words of Mr. Beale, the pastor, including a suggestion that numerous members of the congregation come forward after the service to greet Mr. Mueller, revealed a most commendable and sympathetic relation between pulpit and choir-loft.

In my visits here and there during vacation time, it is indeed refreshing and inspiring to find occasionally, perhaps in too few places, such a happy condition existing.

—CARLETON H. BULLIS



— gratias Deo —



— facta non verba —



The Church



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are Applied to the Problems of the Organist and Choirmaster

Editorially



MEMORY once played an important part in the singing of hymns, so far as congregations and tunes went, for the tunes were rarely printed for the congregation. This condition has almost vanished. Even in the Episcopal Church, which was strangely laggard in the matter, the appearance of the new hymnal brought books with music into the pews. In denominational churches generally the complete hymn-book has been in the hands of the people for a number of years.

While there is much to be desired still, the ability of the average person to follow the melody of a printed hymn has greatly improved. Incidentally it might be noted that unison singing of all hymns has a decided advantage over the scattered attempts at part-singing which is common. To this end it has been suggested by many that the choir sing hymns in unison, with the necessary transposition on the part of the organist as a matter of course.

But the point I would make is that with conditions as they are it is no longer essential that the organ play

over the complete tune before the singing starts. With perfectly familiar tunes (most churches stick pretty closely to a small assortment) the time consumed unnecessarily is worth saving. It is not at all difficult to train a congregation to rise with the choir. The playing over of a phrase will then suffice. This method is not only a time-saver but it is much more effective. Nearly every individual who is about to sing the hymn is quite bored with the usual organ solo that precedes the actual singing of the hymn. To play through a simple melody with the ordinary four-part harmony is as inane as anything we can imagine. The required reminder of the tune may be accomplished in the few bars as suggested. With a new hymn it is better to play it through the first few times it is used. And the choir should know it thoroughly.

If you have been playing through your hymns in the conventional manner try the other method and see if it is not a great relief to yourself and a gain in every way.

Calendar Suggestions

OCT. 3

"I HAVE CONSIDERED"—Philip James. There is no anthem by this excellent composer that is more effective or

more aptly portrays the text. Every choir should sing it frequently. There is breadth and virility in its splendid sweep. Medium difficulty. 9 pp. Ditson.

"THE OMNIPOTENCE"—Schubert. In eight parts arranged by Spicker. A fine chorus with soprano solo. This number is also published in four parts as arranged by Messiter. Medium difficulty. Both published by Schirmer.

"O BRIGHTNESS OF THE IMMORTAL FATHER'S FACE."—Mark Andrews. The Clemson prize anthem of 1910. The text is the Hymn of Sophronius (7th Cent.) An evening anthem of great beauty. Not difficult. No solos. 7 pp. Gray.

"I WAS GLAD"—Parry. A magnificent choral work of some difficulty requiring a cut in the middle section. Double chorus required. 8 pp. Novello.

OCT. 10

"THE LORD IS MY SHEPHERD"—MacFarren. A simple but effective setting of the favorite Psalm for full choir.

"THE LORD IS MY LIGHT"—Salter. A worthy setting of another popular text. A bold and vigorous chorus is followed by an excellent solo for bass. There is a choral ending. Not difficult. 7 pp. Schirmer.

"BLESSED BE THOU"—Bairstow. Suitable for the dedication of an organ, but useful for festival or any special service. This is a splendid work of large dimensions and some difficulty with a quiet verse section. No solos. 16 pp. Novello.

"MY SOUL, O PRAISE THE LORD"—Bach. A motet for the harvest season. A difficult contrapuntal work from one of the cantatas. 12 pp.

OCT. 17

"LORD, FOR THY TENDER MERCIES' SAKE"—Farrant. A Sixteenth Cen-

tury work attributed to Farrant, also to Hinton. Quiet and devotional in its simplicity. 2 pp.

"LOOK ON THE FIELDS"—Mac Pherson. A harvest anthem by the organist of St. Paul's, London. The organ part is especially well devised. Moderately difficult, no solos. 8 pp.

"HAIL, GLADDENING LIGHT"—Martin. For evening use. Well known and universally liked. Solo section in the middle. 13 pp.

"GOD THE ALL-FATHERLY"—Hollins. A tanelful and attractive harvest anthem for full chorus with a section for semi-chorus. 9 pp.

OCT. 24

"SING PRAISES TO GOD"—Wareing. Harvest anthem for chorus and tenor (or soprano) solo. Conventional in style but well liked. Not difficult. 8 pp. Novello.

"HYMN TO THE TRINITY"—Tchaikowski. Four parts and with no extreme notes. From a quiet beginning there develops a climax of fine proportions. Moderate in difficulty, no solos. 5 pp. Novello.

"BEHOLD, WHAT MANNER OF LOVE"—Mark Andrews. A short, simple and melodious anthem requiring no soloist. 4 pp. Gray.

"THE CHARIOT JUBILEE"—Dett. Choirmasters who have made use of Mr. Dett's "LISTEN TO THE LAMBS" will be interested in a motet of this character. It is based upon that best-beloved of spirituals, "SWING LOW" and treated in a deft and masterly fashion utilizing tenor solo and chorus with organ or orchestral accompaniment. There are some difficulties, of course, but the performance of a motet of such unusual interest is well worth the labor of preparation. 30 pp. Church.

OCT. 31

"THE SAINTS OF GOD"—Noble. In the best-known style of Mr. Noble, this beautiful unaccompanied anthem is especially suitable for this Sunday. There is little doubling of parts. Not difficult. In the York Series.

"SOULS OF THE RIGHTEOUS"—Byrd. An "offertory for the feast of All Saints" by this representative composer of Seventeenth Century. There are two soprano parts. Not easy to sing successfully but a worthy work of its school. 6 pp. Novello.

"MY MOUTH SHALL SPEAK THE PRAISE"—West. A splendidly effective harvest anthem written in the inimitable style that insures singableness. There is a solo for tenor. 10 pp.

"AWAKE, AWAKE, PUT ON THY STRENGTH"—H. Alex. Matthews. The final chorus from the cantata "The City of God." Use is made of the fine old chorale, "Ein feste Burg". The chorus is brilliant without difficulty and obtainable separately. 12 pp. Schirmer.



MR. PAUL S. CHANCE

Of the First Methodist Church, London, Ohio, his native city; music studies with private teachers, including theory with Mr. Rowland W. Dunham, organ with Mr. W. W. Lanthurn and A. Bartschmidt. Mr. Chance recently contributed to these pages a serious discussion of the problems of the organist in the small town; he is a serious musician and teacher, of high idealism and serious intent.

ORGAN MUSIC

H. Alex. Matthews—Paeon
Mark Andrews—First Sonata
Clokey—Fireside Fancies
Willan—Introd. Pass. & Fugue
Silas—Capriccio
McKinley—Cantilena
Jadassohn—Scherzo-canon
Tours—Fantasie in Offertory form
Vierne—Interlude, "Ave Maria Stella"
Rogers—Sorties in D minor
Saint-Saens—Elevation
Fonnet—Song of the Chrys.
Reger—Gloria in Excelsis
Sanders—Londonderry Air
Foote—Nocturne



Other Selections

OCT. 3: The nearest the musician's calendar comes to helping the church organist today is with the birthdays of Will C. Macfarlane, Frank E. Ward, and Louis Vierne in the week from the 2nd to the 8th.

10: Verdi's "Requiem" if you want a real job; he was born Oct. 10th, 1813. Can we ignore Columbus on the 12th?

17: Chopin's birthday in 1849 and Burgoyne's surrender at Saratoga in 1777—or has the church no interest in the affairs of men and nations? Perhaps it is the organist's opportunity to make the church a real influence in every walk of life?

24: Miss Frances McCollin of Philadelphia, winner of innumerable prizes, celebrates a birthday today; refer to the back copies of T.A.O., volume, issue, and page, for reviews of her *BERCEUSE* 1-11-586, "GOD IS OUR REFUGE" 5-6-227, "LORD IS KING" 2-2-87, *RONDO* 3-12-456, "THEN SHALL THE RIGHTEOUS SHINE" 5-2-64.

Service Programs

J. WARREN ANDREWS

DIVINE PATERNITY—NEW YORK
Guilmant—Pastorale
"Soft as Voice"—Scott
"My Spirit it Longs"—Scott
"Mother My Dear"—Trehearne
"Mother Love"—Gaines

MISS REBECCA BURGNER

Caster—Chimes of Dunkerque
Taylor—Dedication
Yon—Christ Triumphant
"Praise the Lord"—Randegger
"Just for Today"—Abbott

CARROLL W. HARTLINE

TRINITY LUTHERAN—READING
Torjussen—Andante
Tolman—Festival March
Petrali—March
"Saviour When Night"—Shelley
"Evening and Morning"—Spicker
"All Hail"—Adams
"From the Depths"—Capanna

RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES
Saint-Saens—Swan
Yon—Infant Jesus
Schumann—Evening Song
"Out of Depths"—Rogers
"Awake My Soul"—Bullard
"Hear O Lord"—Watson

MISS ZILLAH HOLMES

Baumgartner—Easter Morning
Handel—Hallelujah Chorus
"Because I Live"—Fisher
"Early Morning Light"—Dickinson
FOUNTAIN P. LEIGH

Sturges—Meditation
Yon—Sonata Romantica
Stewart—Bells of Aberdovey
Rogers—Madrigale
"Be Thou O God"—Van Laer
"Break Forth into Joy"—Simper
"O Love Divine"—Thayer
"Pillars of Earth"—Tours

P. W. MC CLINTOCK

Lotti—Aria
Andrews—Serenade
Shelley—Melody F
Frysinger—Nocturne
"Twilight and Dawn"—Speaks
"Show Me Thy Way"—Rogers
FRANK PARKER

Stebbins—Song of Joy
Schytte—Berceuse
Manney's "Resurrection"

HENRY F. SEIBERT

HOLY TRINITY—NEW YORK
Saint-Saens—Swan
Bizet—Intermezzo
Dvorak—Largo
"Trust in Lord"—Handel

JOHN WINTER THOMPSON
CENTRAL CONGREGATIONAL—
GALESBURG, ILL.

Dethier—Reverie
Brewer—April Song
Thompson—Song of Rest
Frysinger—Supplication
McKinley—Lament
"Come to my Heart"—Ambrose
"Just as I am"—Thompson
"Come Holy Ghost"—Palestrina

JOHN M'E. WARD
Rogers—Bridal Song
Meyerbeer—Coronation March
Mailly—Invocation
"Let not your Heart"—Trembath
"Tarry with me"—Schnecker
"Lord is my Shepherd"—Ward
"O Paradise"—Stearns

MRS. J. J. WILEY
Karg-Elert—Sunrise
Wolstenholme—Answer
Whiting—Duke Street
"If ye Love Me"—Simper
"Babylon's Wave"—Gounod
"I'm a Pilgrim"—Johnson
"Day is Ended"—Bartlett

Boychoir Problems

By JAMES J. HEALY



PERHAPS never so much as today has the boychoir been the subject of criticism. Here is Johnny Jones' choirmaster. It often happens that this individual thinks he himself is the last

word in choir training. He would never admit that his boys scoop or hoot. It is a penny to a pound that he considers the "hoot" like unto a rare flutelike tone. Then there is the really fine musician who has studied his organ and who has prosecuted vocal studies, who is not above discussing his young choristers with his trained adult singers, who analyzes carefully the work of his boys and men. This man reads everything without bias, he digests all suggestions, and he continually seeks some additional facts that his choir may be free from stigma vocally. He talks with his Johnny Jones and together they work out certain schemes and gradually his boys actually begin to produce song.

In New York City there are about 84 Protestant Episcopal Churches. Perhaps two-thirds boast vested boychoirs. Let us deal with a composite picture of them and their work.

We enter the church and perhaps we hear the organ prelude played in a slovenly style; perhaps the Crescendo pedal is bucking its way midst a barrage of Harp, String, and Vox Humana; or perhaps the organist is rolling out his prelude in strictly scholarly style, distinguished for registration and an absence of extra beats

and notes "where you turn over". But whichever style it is, one is inclined to accept it as a sort of atmospheric preparation for what is to follow vocally.

Then comes an "Amen" from the as yet unseen choir, short, long, or staccato, as it may be, and we glance at the "Pro". It is "Onward Christian Soldiers". Do we hear a choir of 40 voices crash on the first note exactly with the organ? Or do we hear a choir that comes in a half-beat behind the organ, or again one that starts strictly in the tempo given but within a bar or two designs a soulful ritard?

Then we glance at the choir. Are the boys so dependent on the hymnal for both words and music that they must bury their noses in its pages and under such adverse circumstances force out already smothered tones? Or are they so well drilled that they maintain precise rhythm and march with heads up and chins in, singing with a freedom inspiring and thrilling?

The greatest impression can be created by the character given the Processional. The things that can bear most comment are slouching steps, sunken heads, and flattening.

But the choir has now safely reached the chancel without doing anything very terrible, and the service of the evening commences. We hear the Psalms gabbled, breathlessly, hurriedly; or we hear them sung in a dignified clear style without much precision; or we get the precision and the clarity, but little tone.

Then the Magnificat and the Nunc Dimittis. Here comes a test. Magnificat and Nunc Dimittis music is solidly written. The widely used scores call for no little musicianship from the entire ensemble, including the organist. It is generally music that cannot be "fooled with" and as its character demands solid rhythmical interpretation it presents no small difficulty.

Here we really hear the boys. Do we hear "Moi soull doth mognefy the Lord", or is the clarity of the enunciation supported by breath? Do we hear the work sung with a dignity of style or does the choir dash helter-skelter in a muddy uncertain way, prodded by the musician at the console by a Trumpet or Flute or some other.

Do the boys hoot, scoop, hammer wrong accents, murder the last syllable of words at the ends of phrases, put in ritards on their own hook, and, above all, do they mispronounce words and push unintelligible sounds from between clenched teeth? Or do they sing lightly, cleanly, with plenty of breath support and clarity of expression, soaring up to high tones without hitting every note on the way up? Do they all breathe at once, like one person, and do they keep an eye on the

watchful choirmaster, ready for every attack?

I dropped into a well-known church and heard Gadsby's "EVENING SERVICE" in C. It was taken at a very rapid tempo, the choir received much aid from the organ which was always at least a half-beat ahead, the high notes were forced by the boys with a hoaty, breathy sound, and the whole effect was one of unpreparedness, breathlessness, and heaviness.

The young choirboy should be taught to hold his body up as he sings, to keep his head well up and even slightly tilted back, to smile slightly as a means of inducing the tongue to lie flat and leave clear passage for tone, to breathe silently and deeply, and to let his breath support his tone. All this any boy will learn rapidly.

When I was a choirboy the music was all written out on a black-board suspended at least ten feet from the floor up to which we were obliged to gaze. The habit was readily formed and it was an impossible thing to see a boy in that choir look down as he sang, at either rehearsals or services. The organist called it the Ten-foot Habit.

So if the boy is taught to look up, stand erect, slightly smile, breathe noiselessly, keep the tongue down and let his breath do the work, the people who cry aloud that our boychoirs are impossible will be quieted. They are not impossible, they are undoubtedly suffering from too little training, vocal neglect, or too much of what I call vocal panjandrum.

Choirmasters do not require to be experts in vocal art to train boys. Boys need only a little encouragement to go ahead. They are mentally receptive and if the boy once realizes that he is valuable, that he can really sing, he immediately becomes a producing member of the choir, eager to learn and more eager to earn and lead.

If we are to have better boychoirs the solution lies in the hands of the choirmasters alone. So long as any are willing to sacrifice training for repertoire and are so anxious to teach tons of new highbrow music in preference to teaching the youngsters to do little things in a big way, just so long will boychoirs be classed as impossible. Let us have smaller repertoire, better training, less artificiality, and more natural teaching; let choirmasters reflect that as their boys perform so they are judged.

More foundation, more training, more work, will achieve the desired results. Do little things in a big way and our boychoirs will earn a place in the sun. What Dr. Messiter accomplished at Old Trinity fifty years ago and what Mr. Ernest Mitchell is doing at Grace now can be accomplished by any choirmaster who appreciates that the word work solves his problem.

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Photoplaying--an Art

A Series of Discussions for Beginners and Others

By HENRY PATTERSON HOPKINS

III.



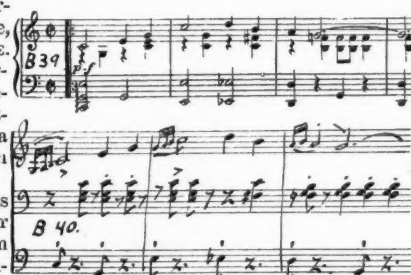
OMEDY, next in line of importance, requires about ten up-to-date fox trots, two or three hurries, occasionally a waltz, and for variety burlesque number in 6-8 time, like POTATO-BUG PARADE. These will carry us through an ordinary comic. All falls, flip movements, shots, bust-ups, explosions, cat-meows, etc., should be watched, and a few of them imitated now and then on the organ.

The tonal plan of setting fox trots should not allow two numbers together in the same key, since so many of them are pitched in similar keys; for instance, one in E-flat should be followed by another in C, etc. This scheme naturally applies to the whole music lay-out. Some trots are very lively, while others drag. Throw on a drag occasionally, and add to the lay-out a one-step for variety.

The playing of a comedy requires a quickness, and much spirit. Hurries should not be minor agitations but gallops in major keys, as tuneful and melodious as possible. A good comic player gets considerable praise for his work, and if he handles his stunts well and puts life and pep into his work, he can hold a position even if his feature-playing falls short.

The present way of playing fox trots is a continual tom-tom effect in the left hand. The incessant repetition of the same chord does it. "FRESHIE", for instance, is published in the usual no-

tation as given in our Example 39, but the average jazz player of today will enliven it in one way or another; we give in Example 40 a simple way of handling it.



The Pathe News or International can be fit perfectly; perhaps it is easier to play than the rest of the pictures because of the distinctiveness of it. What could be easier than a parade, military affair, a scene in India, or some Chinese religious ceremony? Our musical director at the New Theater always makes the operator change the Pathe around so that a political affair or drill is shown first, which allows a spirited start. A good dashing 6-8 march like GENERAL STÖTZER is very pretty and bright. In laying out marches, a variety in 6-8 and 2-4 time must be observed. Two 6-8 marches should not be together when one 2-4 can be used—one of one kind followed by another of another kind.

Ariel scenes, mountain views, camera pictures made from moving trains or

autos, all call for pretty waltzes, the more dreamy and languid, the better the effect. If a council meeting or exhibition of celebrated personages, a 2-4 or 6-8 march is always appropriate. Sometimes in a big assemblage, a grand march is better in 4-4. But if there is any place in a News reel that a genuine organ number is acceptable, I would say it is a scene of train wreck, church interior, or pastoral view. I mention three that are appropriate: MEDITATION SERIEUSE by Bartlett, PRELUDE in D by Rogers, SOLEMN PRELUDE by Noble.

Dashing affairs like horse racing, skiing, auto-speeding, all best accompanied by gallops. Sometimes as substitutes for gallops the finales of Concert Overtures are used, like ALLEGRO VIVACE of Pique Dame or Zampa from letter L to the end. Festival pageants, fashion displays, and other colorful events, may have fox trots as a satisfactory accompaniment.

Picturegraphs

By M. M. HANSFORD



IT SEEMS GOOD to get back to these pages again, and I feel myself highly flattered that our genial Editor thinks my voice may cut the ether, even from such a distance as Bermuda. While I have not contributed anything to this department for a long time, yet I have followed the work of others, some of them much more able than I. But for enthusiasm, I shall not take a back seat for anybody. Frank Adams, Cooper, and I used to block traffic on Broadway talking picture music until we were dispersed by the police.

Picture music is as yet undiscovered in Bermuda. This land thus becomes an ideal resting place for theater or other organists. There is little music here, although I believe in some of the outer parishes Liszt's *SECOND RHAPSODIE* (the Bendel arrangement, I suppose) has been reached. I nearly always judge a civilization by two things: either the *SECOND RHAPSODIE* or the *LOVE DREAM* No. 3. From these two compositions I can tell almost exactly the number of lunatic asylums and institutions for the feeble-minded to the square mile.

In the best picture house here, there is only one picture machine, and that is turned by the good right arm of the projection manager. It holds only two reels at a time, so that our picture shows can not be called continuous in the strict sense of the word. When the two reels have been projected, then the machine must stop and load up again. With this stopping, the house-lights go up and bashful couples have to quit holding hands until the next two reels are loaded and the machine started again. Thus, even the course of true love is influenced by the primitive methods in vogue.

As for the music, one can say little, and that will explain it. There is a piano, and popular stuff is pounded out with no particular reference to mood, color or previous condition of the picture. When the lover grabs the heroine in a fond embrace, the lone pianist is likely to play "*LOVE SENDS A LITTLE GIFT OF ROSES*." But he plays the same tune when the villain puffs cigarette smoke in the poor girl's face.

So, here I am, in a musical democracy, as you might say. But there is one strange thing about my mentality. I rather like this idea in playing pictures. There are several reasons. In the beginning, I was brought up on the notion that with a player-piano, you could put on "*ZAMPA*" and play any picture on earth. I have seen and heard this done. Now, it requires supreme concentration to keep the mind on the picture under these conditions, and I contend that Yale and Harvard are not in it when it comes to mind-reading by this method. So, my mind has been trained to a state little short of perfection by constant attendance at pictures on Third Avenue and Broome Street.

I have a great disappointment for Dr. Diggle and some of the other good yarn-tellers on the Pacific Coast. I have discovered the original picture joke. I remember when Mr. Ford, of Abernombie & Fitch (are you in the audience, Mr. Ford?) told me the story of the Albany organist who played "*RALLY ROUND THE FLAG, BOYS*" when the news of the day showed the funeral of New York's ex-mayor, John Mitchell, at St. Patrick's Cathedral. I thought that was the limit, although I

still stick to my personal experience of hearing two flutes play the cadenza in Liszt's *SECOND RHAPSODIE* during the hanging of a horse-thief, which took place right on Broadway. Still, I have just read Mark Twain's story of "*The Launch of the Steamer Capital*." In that yarn he tells of a lecturer who went through the country with a panorama, a form of entertainment usually showing biblical scenes. The pianist played "*WHEN JOHNNY COMES MARCHING HOME*" for the lecturer's description and picture of the prodigal son. And so I think that Mark beat us to it in the matter of picture jokes, for the panorama was surely the forerunner of the motion picture.

I have just been looking over some of my records of picture work on Broadway, and there comes a feeling of sadness to think that every one of the old players are gone: Depew, Brigham, Robyn, *Cooper, George Crook, Swinnen. True, they have probably bettered themselves, and

*Mr. Cooper at the present moment is back on Broadway at Warners, but with the change to a two-day feature will probably be missing by the time these lines are printed.—Ed.

†One of these men doubled his income the first year off Broadway, and another more than trebled his.—Ed.

some of them are still within reach of Broadway, but the old original job and the old sentiment attached to the Broadway work must have changed considerably.

I distinctly remember the Belgian suppers with the Swinnens, and the sad and thrilling story told by Mrs. Swinnen of how she left Antwerp at night in an oyster boat, under the shells of the bombardment during the Great War. I also recall the thick beefsteaks at Ralph Brigham's home, and how one warm summer night, Ralph carved in his shirt-sleeves. I am a little hazy about the cocktail served on that occasion, but I think it was a double-header. Nor can I forget the Coopers up at Mt. Vernon. As you might put it, where are the organists of yesteryear?

If my old friends known and unknown will bear with me in the months to come, I may take it upon myself to tell them how I came to get into the picture game, also some of my adventures while there. It may be that I shall give some thought to democracy, religion, socialism, tariff and other subjects, all of which bear directly upon playing an organ in a picture house.

Critiques of the New Art

An Effort to Analyze Critically and Discuss Constructively the Problems of Photoplaying as a Profession

BROADWAY SUBMITS TO THE ORDEAL

Personals—Very

We Steal a Letter for You

From a STRAIGHT TALKER



DEL CASTILLO is a stranger to me but I know Murtagh and his history quite well. He played for some time in Denver as the Isis, and then Jensen and Von Herberg got to bidding back and forth against the owner of this house, and he and Keates alternated between Denver and Seattle or Portland for a few years.

"Not long afterwards, Sid Graumann brought Murtagh down to Los Angeles and when his new theater was not ready on time he paid him his salary to loaf several weeks, and is said to have paid the transportation expense of his family and to have paid him \$.....a week. I think some of this was stage money, however.

"I heard Mr. Murtagh in Buffalo about a year ago and was disappointed, after the good work he had done in the West. He had gone stale. We heard him last Sunday at the Rivoli and found he was full of interest and playing his best, which was very good indeed. Of course I des-

pise the sort of junk that Balaban & Katz and certain other crowds insist upon, meaning a silly lot of verses to '*AULD LANG SYNE*', or '*MARCHING THROUGH GEORGIA*', interspersed with obvious song plugging and crude attempts to be funny, including kidding the audience about singing.

"Why the managers think the public is entertained by a lot of squawking voices trying to join a popular song played on a freak combination on the organ, is more than I can understand. Most of the theater organs are bad enough, without being made public nuisances deliberately.

"I know Murtagh can play a straight solo very well and he can play sentimental ballads very well, although probably Jesse Crawford excels them all in this latter art.

"I heard Del Castillo last night and think he comes nearer to playing ballads like Jesse Crawford, with a little individual touch of comedy that Crawford lacks, than any other comparison I can think of. He seems to be a good organist also, and he really interested me more than Ramsbottom or Murtagh in solo work. The picture accompaniment was very satisfactory; at least it was not disturbing. He never makes so much noise as to

distract one's attention from the screen.

"There's one man in a class all by himself, so accepted that I nearly left him taken for granted. Mauro-Cottone, master of the organ, sits in the dark and composes scores that fit the pictures as carefully written scores rarely do. It is a pleasure to anyone to listen to him, and a higher education to those with sufficient knowledge of music really to appreciate the art of the man.

"I cannot leave the Capitol without a word about that marvelous symphony orchestra. There has never been but one to equal it in an American theater, and that was at the Stanley, Philadelphia, when Pasternack had fifty-one symphony men some two or three seasons ago—the Capitol has around eighty, and they can play!

"What a shameful thing it was for the management, then, to withdraw without notice the Glazounov overture, advertised as the American premiere, played several days with rapturous praise from the critics and applause from the audiences, and to substitute, of all things, the most objectionable of 'the dirty dozen,' POET AND PEASANT! I never heard such sustained applause in that same theater as for the Tchaikowsky FOURTH SYMPHONY some weeks ago. Does the Capitol management honestly believe that the Glazounov SOLENNELLE is over the heads of the audiences that same management has been training for years to love good music and to expect new works rather than the hackneyed offerings of the chain houses? One could understand a reluctance to rehearse such a work while carrying on with the long daily program, but to have taken that trouble and then to have chucked it...

"The Rialto, by the way, has a new man—at least new to me, I hadn't been there for many weeks—and he undoubtedly plays the best picture accompaniment I have heard on a Wurlitzer in this town. I don't know his name but I am going to find out. He has a blonde head. Is that a clue?

"Marsh McCurdy at the Lexington is fast coming to be considered by a great many people the best theater organist in New York City. He is gifted with technic and a brain, and he uses both. Not long ago I sat in that house with one of the world's greatest concert organists, and he put McCurdy up alongside Malotte as two men of the very few, who, for him, made a motion picture show interesting.

"Malotte! There's a theater organist for you! I hope he lands in New York, and that when he does there will be an instrument worthy of him. Roxy, take notice! They tell me he has even made London like a Wurlitzer, and if there are any two things in music farther apart than the Britisher's idea of an organ and the Wur-

litzer idea of a unit orchestra, I have yet to discover them."

South, South, South



IT IS KNOWN to the world at large that our city is rapidly forging to the front rank of metropolises or metropoli. We no longer go to see movin' pitchers.

We now see Presentations just like New York or Dodge City. There is a difference. For those who live in what Mencken reverently refers to as the Corn and Bible belt, we will explain. Movin' Pitchers mean an enclosure with or without roof, seats or benches, a booth accommodating a youth called an "operator" and one or more devices that click like a roomful of telegraph instruments and from whence issues fitful shadows which appear on a white cotton sheet as horsemen riding frantically up the sides of canyons and shooting in the air with several pistols. At times the sheet becomes a blank and blinding white area while the operator joins a ruptured fillum. A custard comedy is included in the program which is followed by two cracked slides extolling the cooling qualities of the ice-cream at the Elite Drug Store and the wearing qualities of shoes obtained at Pinchem's Boot Shoppe. During the picture Miss Iva Rea Key plays BEN HURS CHARIOT RACE by E. T. Paull and other selections in keeping with the sentiment and action of the picture. She does this seven hours a day on a piano or if in towns as large as Butte, on a Unit Orchestra, Largest in the State, cost \$75,000.

A Presentation is something else again. A Presentation means a palace costing not less than \$1,000,000, cushioned opera chairs, a remote and silent room over which an immaculate Projectionist presides, a Symphony orchestra with Chief Conductor and his assistant, an organ (probably costing \$500,000.) with chief organist and his two assistants, a stage crew, an engineer and his assistant to heat or cool the house, together with house managers, ticket sellers, ushers, and janitors.

A Presentation is divided into UNITS, which are reclassified as De Luxe Shows and just shows. Here also is a difference. The plain show uses only the lesser talent at the organ while the orchestra lolls in the Green Room, while at stated intervals a De Luxe performance is given which is supposed to be the peak of the entertainment. The Chief Conductor enters the pit with a flourish and a bow to the admiring flappers in the front row. The Chief Organist is seated at the Organ, the right foot planted on the Grand Crescendo Pedal, the

leader's baton (pronounced battongh) is poised aloft—and the OVERTURE (unit No. 1) is under way. This is ended with a storm of applause, the Chief Conductor bows, retires, and the assistant conductor takes charge during the NEWS REEL which is unit No. 2. After the President has thrown the first baseball and all the battleships are launched we come to Unit No. 3. This is the ORGAN NOVELTY. A spotlight is turned on the Chief Organist, a slide is thrown on the screen announcing his name and the featured music number, which is "Why don't you kiss me when I pucker my lips", in six slides and two choruses played on the Sleigh-bells, Tibia, and Vox Humana.

The slides are beautifully colored cartoons of the Mutt and Jeff type with a portion of the poem on each.

We now come to Unit No. 4, a piece de resistance including some wild acrobatic dancing and still wilder singing, and always a ballet dancer and her partner. Her regulation costume seems to be some beads, quantities of white powder, and what is known among African Explorers as a breach clout. We are now treading dangerous ground and will pass on to Unit No. 5 which is the FEATURE PICTURE costing \$1,000,000. to produce and takes 30 minutes to introduce the cast, directors, writers, fillum cutters, and 300 others vitally concerned with the production or the SUPER-SPECIAL.

There is not much shooting. Probably only once. This is in the big scene and is carefully cued by the drummer and followed by quivering silence. We hasten now to say that somebody is clinched in somebody else's arms at the end and we reach the conclusion of a PRESENTATION.

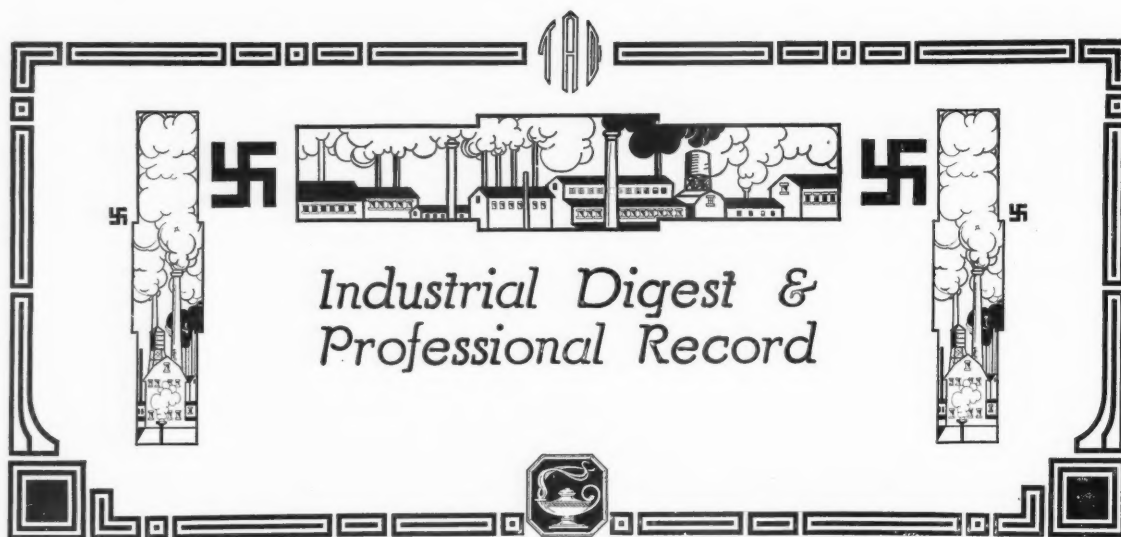
Mr. Joseph Littau, formerly of the Rivoli, New York, has come to the Howard Theater where he has whipped a 20 piece orchestra into excellent shape in less than four months. He is too well known for an introduction. He seems to be thoroughly happy in his new field and last week gave us a superb rendition of selections from THANAUZER. The wood and brass are all that could be desired but the string section is a trifle weak. His conducting is full of pep and his cuing is precise but not too much so. It glides gracefully from one scene to the next with no frantic signalling to end one piece and begin the next. He is a most welcome addition to our all too small music circle. Mr. Jacob Matthiesen is the capable assistant conductor.

The Howard also boasts three organists, Mr. Melvin Ogden, one of our best trick organists, and two relief, Miss Whitehead and Mrs. Perkins.

(Continued to Next Page)

(We rarely do it)

(Excused?)



Industrial Digest & Professional Record

West Point

The Government's Greatest Official
Organ Invites Visitors



UST to enjoy ourselves the whole Editorial Staff of THE AMERICAN ORGANIST embarked one midsummer morning on the Hudson Day Line boat and ascended America's most classic river as far as historic West Point. The staff included the Editors and their wives, the four persons known intimately in the inner circle as the Boss, the Super-Boss, the Assistant and the Censor; and though we had all lived in New York it was our first trip up the Hudson beyond Tarrytown. Therefore to us the day's jaunt had the thrill of a tour of exploration on a fluvius incognitus.

When Washington conceived his notion of a national military academy he turned to military experts for suggestions about a curriculum; and Baron von Steuben, who had been a drill-master of extraordinary capacities during the greater part of the Revolution, submitted a detailed plan of study and drill, which included music. Eventually his outline was adopted; but our hard-headed forefathers, believing music to be an effeminate pastime wholly out of keeping with the stern realities of military training, rejected music alone of the studies suggested by von Steuben; and it may be believed that they saw to it that the student's time was so filled with duties that he had slight opportunity to cultivate music.

This was in the long ago. Today music occupies an honorable and an important place at West Point—how honorable and important is shown by

the remarks of Representative Miller of Minnesota, speaking in favor of the usual appropriation for the Military Academy in 1913. Mr. Miller said, "One thing about the institution that

(Excused?)

(Then please go on)

(Continued from Former Page)

Owing to Mr. Ogden's unfortunate "Uness last week, we had the pleasure of listening again to our old friend from Birmingham, Mr. George Lee Hamrick of the Strand Theater. He made most delightful use of the 3-manual Wurlitzer which includes 14 ranks of pipes, six percussion sets, piano, and traps. He plays under the picture at all times with only an occasional full organ where really needed, and brings the unlimited colors of the instrument before you like a gorgeous kalidescope, at all times smoothly and without effort. I don't mean maybe, because I make some pretensions about playing organ myself. Undoubtedly, by the wish of the management, he played one of them gosh-durned slide things and did it well, but why, we ask, why try to beautify something with no more possibilities in it than a bale of hay, and as out of date in this gasoline age?

For the edification of our broadcasting organists, we beg leave to quote from *The American Mercury* the following criticism which Mr. Mencken scissored from the *Washington (Iowa) Evening Journal*:

"We like to hear the pipe organ, but every one we hear plays with the trimble stop out over the radio, and it gets our goat. A good artist won't play that way. There is only a few pieces written for the trimble stuff".

Take heed Brethren.

—JAMES E. SCHEIRER

commends itself is the beautiful chapel; not because it cost a large sum of money—it did; approximately half a million dollars—but because of the exquisite taste of its architecture." "And the finest feature of the chapel is the organ," added Mr. Miller. "It is of the utmost importance that the cadets should have good music in connection with their work." And finally Mr. Miller voiced a sentiment that will elicit a hearty Amen from hundreds of army men and cadets and other friends and admirers of Mr. Mayer, for he added, "And the finest part of the organ is the organist."

Technically the impressive edifice that crowns the ruggedly out-jutting cliff at West Point is called Cadet Chapel; but it is well-nigh a cathedral in its dimensions. It is 210 feet in length, with a nave of 60 feet and a transept of 90 feet in width. The height of the roof inside is about 60 feet, and "the unbroken and untroubled nave" is relieved of its stern severity by regimental standards, dating from the time of the Mexican War down through the Civil and the Spanish American Wars. The architecture of the Chapel is modern Gothic, a trifle heavier, it may be, than most late Gothic structures, one of the best examples of which is said to be King's College Chapel, Cambridge, with which West Point Chapel is often and favorably compared.

Though little time is afforded for choir practice, Mr. Mayer maintains an efficient ensemble of about one hundred voices. Choir service is in the truest sense a personal contribution on the part of the members, for it infringes on the student's free time. But the men who attend West Point are the pick of the country, and with them Mr. Mayer is every day proving the

truth of some recent remarks on music which Mr. Charles M. Schwab made in "Where Business Men are Wrong." Mr. Schwab said:

"It is a saying among men that 'music is for women.' But is it? Why are not the refining influences of this art just as much needed by men and as applicable to men? Some men seem to think they lose a part of their masculinity if they confess to a love of music. Well, I love music, and I think I have held on pretty well to the masculine side of my nature.... There is a 'reach' to music that the other arts have not. Much depends upon a man's nature or temperament; but speaking broadly I cannot help but feel that the average business man would be benefited more than he dreams if he exposed himself to music..... Few men immersed in business are right in turning their backs upon music as a means of absolute refreshment, mental and physical,"—and, one might add, above all spiritual.

The West Point organ, installed in 1911 as a moderately-large three-manual instrument, is now one of the notable organs of the world, not only in size but in mechanical equipment. And it stands as a monument to Mr. Mayer's patient persistence in knowing what he wants and going after it. It is not yet complete. The console contains a few dummy stops for registers yet to be installed; but it is a marvel of mechanical ingenuity, in which are combined the maximum of quick control of tonal results with the minimum of physical inconvenience to the manipulator of this forest of stop-tongues. Within the manual zone—to be recognized and combined with lightning rapidity—are about 300 stop-tongues and 140 mechanical accessories, actually a total of over 650 separate items. With an additional 80 parts in the pedal zone, these aggregate a total of nearly 750 moving parts under the player's immediate control.

West Point organ is unusually equipped with floating sections; and the manuals are arranged in the "continental" order, with Great Organ lowest. There are seven different organs played from the five keyboards: Pedal, Great, Choir, Swell, Solo, Orchestral, and Echo; and in actual bulk the instrument is said to be as large as a three-story house, while it is as easy to play as an ordinary church organ—vastly easier than many, in fact, once one has mastered the simple principle that underlies the grouping of stops into families and divisions. The Echo is 200 feet distant from the console, which is itself 40 feet distant from the nearest pipes. The Orchestral section alone contains 17 diversified strings, 16 flutes, and 10 reeds; which probably surpasses in variety any similar department in any other organ in the world.

ITEMS for the INDUSTRIAL DIGEST & PROFESSIONAL RECORD must be in our office before the first day of the month preceding date of issue. If an event is of so little importance that interest in it is likely to expire within the month, it cannot be given any mention here. A few 6' (small-type) pages in the back of the book are held each month for a condensed record of matters of less importance reaching the Editorial Office between the first and tenth of the month. A few advertising pages are held till the twentieth to accommodate those who consider their announcements too vital to wait the next issue.

THE AMERICAN ORGANIST

Mr. Mayer is modesty personified. He cannot be persuaded to talk about himself. He waxes positively eloquent on the inspiring subject of his big organ and plans for its completion. His tongue wags merrily over a set of organ specifications on which he may happen to be working. And he is a recognized authority on carillons, on which subject he delights to talk at length. But he lapses forthwith into a silence as sphinxlike as that of the proverbial clam immediately one seeks to direct the conversation into personal channels. However, Mr. Mayer played for us, and he played charmingly. He has a real affection for his organ, which is to him more human than some people; and in gratitude it yields its prodigious resources to his manipulation. His playing is both colorful and masterly—now orchestral, sensitive, now pianistically intimate and poetic, now almost cosmically elemental, but always interesting. And Mrs. Mayer is a wonderful cook as well as a charming hostess; and she refreshed us with delicious refreshments before our return steamer hove in sight above the bend in the river. Altogether the one and only ensemble excursion ever undertaken by the complete Editorial Staff of THE AMERICAN ORGANIST is enshrined as a red-letter Mayer day in the memory of each of us.—LATHAM TRUE

PRIZES FOR HYMNS

Homiletic Review, a magazine for clergymen, offered prizes for hymn-poems, and are now offering prizes for music settings of them; address your enquiries to 354 Fourth Avenue, New York.



Edited by JULIA M. HELT

Eastern Standard Time p. m. is indicated. Subscribers in Central Time zone subtract one hour, those in Mountain Time subtract two hours, and those in Pacific subtract three. All items subject to change, an * marks those unusually changeable.

DAILY EXCEPT SUNDAY

9:00 a. m. and 12:00 noon, Miss Mary E. Vogt and Miss Harriette G. Ridley at the 5-232-17,954 Wanamaker Organ in Wanamaker Auditorium, Philadelphia, Pa. Also Monday, Friday and Saturday at 11:00 a. m., and Monday, Thursday and Saturday at 4:45 p. m.—WOO 508.

11:15 a. m., Messrs. William Klaiss and Lewis White at the 3-163-2509 Kimball in Stanley Theater, Philadelphia, Pa.—WLIT 395.

1:15, Request program daily from Balaban & Katz', Chicago, Ill., except Saturday and Sunday.—WEBH 370.

5:45-6:00, daily except Wednesday, Mr. Arthur Scott Brook at the 5-247 Midmer-Losh in High School, Atlantic City, N. J.—WPG 300.

MONDAYS

4:00, Messrs. Robert Berentsen and Harold Smith at the 4-198-9411 Austin, Eastman Theater, Rochester, N. Y.—WHAM 233.

8:30, Mr. Rene Dagenais at the 2-28 Estey in the Capitol Theater, Springfield, Mass.—WBZ 333.

TUESDAY

10:00 a. m., Messrs. William Klaiss and Lewis White, same as above.—WLIT 395.

12:00 noon, Mr. Frank Stewart Adams at the 4-60 Möller in West Side Unitarian Church, New York, N. Y.—WRNY 375.

12:30, Mr. Marsh McCurdy at the 3-83-Möller in Loew's Lexington, New York, N. Y.—WHN 360.

1:30, Mr. Stephen E. Boisclair at the 2-9u-800 Wurlitzer in Harmanus Bleecker Hall, Albany, N. Y.—WGY 380.

7:30-8:00, Mr. Howard R. Thatcher at the 4-60-4818 Skinner in Peabody Conservatory, Baltimore, Md.—WBAL 246.

WEDNESDAY

8:30, Mr. Roek Ferris at the 4m in Temple Emanuel, New York, N. Y.—WRNY 258.

10:30-11:30, Mr. Edwin Swindell at the 2m Aeolian in the B. J. Palmer residence, Davenport, Iowa — WOC 484.

THURSDAYS

12:30, Mr. Marsh McCurdy at the 3-83-2116 Möller in Loew's Lexington, New York, N. Y.—WHN 360.

8:00, various organists at Steinert Organ Studio, also from Harvard Club, Boston, Mass.—WBZ.

10:30, Mr. Stephen E. Boisclair at the 2-9u-800 Wurlitzer in Harmanus Bleecker Hall, Albany, N. Y.—WGY 380.

FRIDAY

12:00 noon to 1, Mr. Otto F. Beck at the 3-30 Wurlitzer in Tivoli Theater, Washington, D. C.—WRC 469.

7:30-8:00, Mr. Howard R. Thatcher at the 4-60-4818 Skinner in Peabody Conservatory, Baltimore, Md.—WBAL 246.

8:00-9:00, prominent organists at the Skinner Organ, Skinner Studio, New York, N. Y.—WAHG 316.

10:00, Miss Jean Wiener at the 5-247 Midmer-Losh in High School, Atlantic City, N. J.—WPG 300.

SATURDAYS

12:00 noon, Mr. Frank Stewart Adams at the 4-60 Möller in West Side Unitarian Church, New York, N. Y.—WRNY 258.

1:00, Mr. Karl Bonawitz at the 4-24-3112 Wurlitzer special in Germantown Theater, Philadelphia, Pa.—WIP 509.

5:00, Messrs. Robert Berentsen and Harold Smith at the 4-198-9411 Austin, Eastman Theater, Rochester, N. Y.—WHAM 283.

11:15, Mr. Karl Bonawitz at the 4-24-3112 Wurlitzer special in Germantown Theater, Philadelphia, Pa.—WIP 509.

11:30, Mr. Otto F. Beck at the 3-30 Wurlitzer in Tivoli Theater, Washington, D. C.—WRC 469.

SUNDAYS

3:15-4:14, Mr. Arthur Scott Brook at the 5-247 Midmer-Losh in High School, Atlantic City, N. J.—WPG 300.

4:00, Dr. Charles Heinroth at the 4-115-6750 Skinner in Carnegie Music Hall, Pittsburgh, Pa.—KDKA 309.

6:00-7:00, Mr. Clarence K. Bawden at the 5-232-17,954 Wanamaker Organ in Wanamaker Auditorium, Philadelphia, Pa.—WOO 508.

8:00, Mr. Ralph Waldo Emerson at the 2-6u Barton in Mallery Building, Chicago, Ill.—WLS 345.

8:00-9:00, Mr. Marshall W. Giselman at the 2m Wurlitzer in Legion of Honor Palace, San Francisco, Calif.—KPO 428.

Audsley Memorial Library

THE FINEST addition thus far made to the Audsley Memorial Library is a copy of Mr. Audsley's beautiful book, *THE ART OF CHROMOLITHOGRAPHY*, published almost half a century ago. It is of very large page size, with perhaps two hundred pages; the

first half is text matter, describing the art of printing in colors; the second half is a series of forty-four color plates, illustrating how results are achieved.

The completed picture requires printing from twenty-two plates. The first picture is a printing from the first plate in its proper color; the second picture is a printing from the second plate, similarly in its proper color; the third picture is a printing of this second plate over the first, in their two proper colors; the fourth picture is a printing of the third plate alone, and the fifth is a printing of all three plates: and so on until the reader has seen the process built up plate by plate to the forty-fourth and last picture, which has added the twenty-second plate.

Mr. Audsley went to Paris to personally supervise the printing of his books on Japanese arts, wherein he used photographs that required upwards of thirty days to complete but a single picture for his books. The infinite attention to detail, that characterized everything this fine worker ever did, is forcefully proclaimed anew by a study of this beautiful book, *THE ART OF CHROMOLITHOGRAPHY*.

Mr. Henry V. A. Parsell, an architect of New York City, personal friend of Mr. Audsley, is the donor. Mr. Parsell has added half a hundred pamphlets, booklets, and books to the Audsley Library; this latest addition surpasses them all in generosity and importance.

As has already been stated, the books of the Audsley Memorial Library are not so much the personal property of the Editor of *THE AMERICAN ORGANIST*, as they are the heritage of the organ world. They are available for examination by all who visit the Editorial Office. Plans will be made to insure the permanence of the collection so that it shall never be lost or sold, or pass out of the custody of the organ world.



THE USUAL meeting of the S.T.O. was held at the studio of Dr. Mauro-Cottone when it was decided that the first Examination for Academic Membership should be held in November, the exact date to be given later. All teachers will kindly have their pupils ready at that time. Next meeting to be held September 14th at Dr. Mauro-Cottone's studio. Extensive plans are being made for an Organ Demonstration-Social and various parties. It is up to the members to help make these affairs a success.—M.G.

AMERICAN CONSERVATORY

COMMENCEMENT EXERCISES — PRIZE WINNERS—VAN DUSEN CLUB—APPOINTMENTS

JUNE 11th closed the season with the Commencement Exercises in Kimball Hall, Chicago, with the following results in the organ department:

Mus. Bac. Post-graduates: Witmer Byrne, Nelson Kennedy, Anna Moline, Paula Postay, L. Sterling Todd, Helen Searles Westbrook.

Diploma: Paul Esterly, Ruth Kline McNeil, Edward Nelson, Florence O'Britis, Kathleen Stoutimore.

Certificate: Jessica Clement, Kenneth Cutler, Ethel Dahlstrom, Milton Herth.

Contests for Medals were held May 28th; winners were Helen Searles Westbrook, pupil of Frank VanDusen, and Anna Moline, pupil of Wilhelm Middelschulte, each receiving Gold Medals.

In the Collegiate Department the Gold Medal was awarded to Paul Esterly pupil of Frank VanDusen; Miss Ruth McNeil, pupil of Emily Roberts, was given Honorable Mention.

Dr. Waller Keller was adjudicator for the Teacher's Department. Ethel Dahlstrom, pupil of Wilhelm Middelschulte was awarded first place, receiving a Gold Medal, and Kenneth Cutler, pupil of Edward Eigenschenk, received Honorable Mention.

A Luncheon was given to the members of the VanDusen Organ Club at the High Noon Club of Chicago at 12:00 o'clock on June 15th at which sixty-seven members were present. Miss Michals, President of the Club, acted as toastmaster and short talks were given by Mr. VanDusen, Miss Roberts, and Mrs. Baily of the faculty, and Kenneth Cutler, Secretary of the Club, and Mrs. Louis Webb, Vice President of the Society of Theater Organists of Chicago. Miss Maren Grace Johanson gave a group of songs, and the Club joined in a group of Club songs written by Miss Michals, President. The Club now has 175 active members.

Following are the recent appointments for members of the VanDusen Club:

Mr. Nelson Kennedy, director of organ and piano, University of North Carolina.

Mrs. Dorothy Cutler, to Millard Avenue Presbyterian, at the same time retaining her former work as assistant at Austin Methodist.

Mr. Ralph Peterson, Bethel Lutheran, Batavia, Ill.; choir of 40 voices.

Miss Edith Royalty, Star Theater, Elgin.

Mr. Paul Bennett, New Theater, Negaunee, Mich., with new organ.

Recital Selections

Confined Largely to Contemporary and
Less Commonplace Numbers

*—Indicates organists who mentioned the builder's name as well as their own on the printed program.
†—Indicates complete programs.

ALLAN BACON

FIRST METHODIST—OROVILLE, CALIF.
Stoughton—Fairlyland.
Legend of Desert.
Lieurance—Waters of Minnetonka
Dvorak—Largo (New World)
Rogers—Scherzo (Son. 1)

SAMUEL A. BALDWIN

COLLEGE OF CITY OF NEW YORK
Buxtehude—Fugue C
Bossi—Aria Popolare
Lemare—Sundown. Thrush.
Jenkins—Dawn. Night.
Foote—Nocturne Op. 50 No. 6.
Lemare—Glow Worm. Firefly. Dusk.
Rogers—Miniature Suite
Nevin—Will o' the Wisp
Stebbins—Lilting Springtime
Becker—Consolation
Elgar—Pomp and Circumstance
MacDowell—Woodland Sketches

PAUL ALLEN BEYMER

Faulkes—Concert Prelude and Fugue
Stoughton—Softening Shadows
Rachmaninoff—Serenade
Torres—Communion

Yon—Primitive organ
Saint-Saens—Swan

WILLIAM E. BRETZ

Bonnet—Rhapsody on Catalonia Carol
Grieg—Jesu Friend of Sinners
Gigout—Grande Choeur Dialogue
Sibelius—Finlandia
Hollins—Spring Song
Widor—Finale (Son. 2)

JOHN DUDDY

MacDowell—Pastorale
Thomas—Gavotte
Kinder—Berceuse
Johnson—Evening Song
Kinder—Exultemus
Wolstenholme—Impromptu G

*DR. FREDERIC TRISTRAM EGENER

Saint-Saens—Nightingale and Rose
Lemmens—The Storm
Sullivan—Mikado Selection
Karg-Elert—Blessed Jesu
Debussy—Little Shepherd

MRS. KATE ELIZABETH FOX

ST. JAMES—GREAT BARRINGTON, MASS.
†Bach—Toccata and Fugue Dm
Rachmaninoff—Serenade
Bonnet—Romance sans Paroles
Franck—Choral Ari
Bach—Aria G String
Novak—In the Church
Hollins—Intermezzo Df
Couperin—Soeur Montique
Wagner—Vorspiel Lohengrin
Bonnet—Variations de Concert

S. HENRY HALLSTROM

Nevin—Toccata Dm.
Shure—Potomac Park Boat Song
Kreisler—Caprice Viennois
Vierne—Allegro (Son. 2)

DR. RAY HASTINGS

ST. PAUL'S CATHEDRAL—
LOS ANGELES

†Beethoven—Creation Hymn
Handel—Largo
Liszt—Devotion
Toselli—Serenade
MacDowell—Wild Rose
Hastings—Immortality

OTTO T. HIRSCHLER

FIRST METHODIST—LONG BEACH
†Coleman—Londonderry Air
Hawke—Southern Fantasy
Stevenson—Vision Fugitive
Boccherini—Minuet
Lemmens—The Storm
Borodin—An Convent
Widor—Toccata F

*ARTHUR B. JENNINGS

Bonnet—Ariol
Rachmaninoff—Grusanian Song
Schminke—Mountain Idyll
Rimsky-Korsakoff—Song of India
Stebbins—In Summer
Yon—La Concertina
Jennings—Fugue a la Gigue
Bonnet—Elves
Swinnen—Chinoiserie

Music Composers, Attention!

We offer the following twelve prizes:

- One 1st prize of \$150.00 for the most attractive unpublished anthem submitted.
- Two 2d prizes of \$75.00 each for the next two most attractive unpublished anthems submitted.
- Three 3d prizes of \$50.00 each for the next three most attractive unpublished anthems submitted.
- Six 4th prizes of \$35.00 each for the next six most attractive unpublished anthems submitted.

\$660.00 in 12 Prizes in Cash

All anthems submitted must be in our hands not later than February 1, 1927.

Send for our special announcement folder outlining all conditions and rules of the competition.

Lorenz's 6th Anthem Competition

We publish about two hundred anthems a year. By our method of distribution, these anthems are sung by not less than 20,000, in some cases, by as many as 35,000 singers within about two months of publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers, and this anthem contest is our earnest invitation to them to embrace it.

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It is unique structurally because playable for Sunday School or mortuary chapel, from a two manual console. But tonally, it aroused the greatest enthusiasm. So many combinations of tone color were heard from so limited a number of stops! Amazing!

Our complete success in meeting the unusual requirements of the specifications as drawn up by a nationally-known business man, thoroughly familiar with organ building, who selected a builder after hearing a large number of New York's foremost church organs, — this makes an interesting story. Write for a copy without obligation. The Hall Organ Company, West Haven, Conn.

HALL ORGANS

WARREN FORMAN JOHNSON

Reger Program

†First Mvt. (Son. 2)
 Pastorale Op. 59 No. 2
 Intermezzo Op. 80 No. 10
 Toccata Op. 59 No. 5
 Ave Maria Op. 80 No. 5
 Fantasia on "Ein feste Burg"

CASPAR P. KOCH

Strauss—Solemn Processional
 Massenet—Pleurez Nes Yeux
 Delamarter—Carillon
 Schumann—Widmung
 del Riego—Homing

*MRS. FORREST MCGINLEY

†Bonnet—Variations de Concert
 Greig—Ase's Death
 Wagner—Fire Magic
 Widor—Scherzo (Son. 4)
 Yon—Hymn of Glory
 Andrews—Venetian Idyl
 Volga Boatman's Song
 Swinnen—Chinoiserie
 Mulet—Tu es Petra

EDWARD G. MEAD

Widor—Sonata 5
 Yon—Primitive Organ
 Macfarlane—Spring Song
 Truette—Vesper Hymn
 Marsh—Evening Hymn

Guild Recital

Truette—Suite Gm
 Guilman—Caprice Bf
 Liszt—Andante Religioso
 Wagner—Liebestod
 Handel—Largo
 Macfarlane—Spring Song
 Parry—Elegy

ROY L. MEDCALFE

IMPERIAL THEATER—LONG BEACH

Grainger—Country Gardens
 Nevin—Narcissus
 Logan—Missouri Waltz
 Titl—Serenade
 Rubenstein—Melody F
 Pryor—Whistler and Dog
 Astenius—Sunset
 Kreisler—Old Refrain

ERNEST MITCHELL

Baumgartner—Idyl
 Jepson—The Gypsy
 Dupre—Toccata
 Karg-Elert—Saluto Angelico
 Dickinson—Reverie
 Jacob—Les Heures Bourguignonnes
 McKinley—Cantilena
 Karg-Elert—Legend of the Mountain

*CORA CONN MOORHEAD

Dedicating Kilgen organ

Kinder—Meditation
 Harker—Eventide
 Schubert—Ave Maria
 Nevin—Shepherd's Evening Prayer
 Fletcher—Festival Toccata

MISS CATHARINE MORGAN

Yon—Sonata Romantica
 Stoughton—In Fairyland
 Dethier—The Brook
 Morgan—Scherzo Dm

CARL F. MUELLER

†Wagner Program

Vorspiel (Parsifal)
 Introduction Act III. Bridal Chorus
 (Lohengrin)



MR. JAMES H. NUTTALL

Pacific Coast organ builder whose recent installations for Welte-Mignon included Welte Philharmonic Reproducing Organs in the residences of Mr. Walter Q. Patten, Los Angeles, Mr. John A. Evans, Beverley Hills, Mr. William J. Kraft, Hollywood, and Mr. B. M. Baldwin, Pasadena; in May he finished the Welte Orchestral Organ in the new Casa del Mar Club, Santa Monica, where Mr. Julius K. Johnson is official organist and music director; the console of the Club organ is of unit type with double-touch and all similar conveniences. Recent Welte church organs were installed by Mr. Nuttall in Pasadena and Ontario. A sketch of Mr. Nuttall will be found on page 155 of our May 1926 issue.

Liebestod (Tristan)
 Magic Fire (Walkure)
 Walter's Prize Song
 Pilgrim's Chorus, Evening Star, March
 and Chorus (Tannhauser)

FRANCIS MURPHY

Meale—Cantilena
 Jenkins—Dawn
 Sykes—Romanza
 Bach—Passacaglia

MISS JESSIE NEWGEON

Franck—Grande Piece Sym.
 Debussy—Nuit d'Etoiles
 Watts—Little Shepherd's Song
 Jepson—Etude

NEWELL ROBINSON

†Rodgers—Concert Overture
 Rachmaninoff—Melodie E
 Rubenstein—Kamania Ostrow
 Nevins—Will O' Wisp
 Fairstow—Evening Song
 Stoughton—Legende
 Bossi—Etude Symphonique

MARGUERITE A. SCHEIFELE

Yon—Echo
 Gounod—Song of Ruth
 Fletcher—Fountain Reverie
 Mansfield—Concert Scherzo
 Thomas—Gavotte
 Ungerer—Frere Jacques
 Sibelius—Finlandia

WILLIAM C. SCHWARTZ

Chaminade—Prelude Dm
 Spinney—Vesper Bells
 Frysinger—Moonlight

Sibelius—Finlandia
 Stoughton—Sea Sketches

HENRY F. SEIBERT

BEN FRANKLIN HOTEL—PHILADELPHIA

Dedicating Welte-Mignon

Ravanello—Christus Resurrexit
 Sturges—Caprice
 Yon—Italian Rhapsody
 Sibelius—Finlandia

ADOLPH STEUTERMAN

Russell—Bells of St. Anne
 Bonnet—Variations de Concert
 Yon—Gesu Bambino
 Yon—Hymn of Glory
 Wheelton—Evening Chimes
 Kinder—Souvenir

Boex—Marche Champetre

MISS SYLVIA TROEH

Barnes—Cantilene (Son. 2)
 Dubois—Fiat Lux
 Gounod—Jewel Song
 Stoughton—Chinese Garden
 Ferrata—Nocturne

ALBERT TUFTS

Dedicating Welte-Mignon

Sheldon—Dawn
 Reiff—Toccata
 Saint-Saens—Swan
 Mathews—Cantilena
 Tufts—Staccato Caprice

H. MATTHIAS TURTON

Harwood—Paean
 Bonnet—Elfe
 Hoyte—Scherzo
 Bossi—Etude Symphonique

ABRAM RAY TYLER

TEMPLE BETH-EL—DETROIT

Rubenstein—Romance Op. 44 No. 1
 Reger—Intermezzo Op. 80 No. 6
 Thiele—Chromatic Fantasia Am
 d'Evy—Consolation

*HOMER WHITFORD

DARTMOUTH COLLEGE

Faulkes—Marche Nuptiale
 Sheldon—Caprice
 Volga Boatman Song
 Yon—Concert Study
 Rachmaninoff—Serenade

DR. ALFRED E. WHITEHEAD

Calkin—Minnet Bm
 Rebikoff—Silhouettes
 Bennett—Barearolle
 Jongen—Cantabile G

H. L. YERRINGTON

Maitland—Concert Overture A
 Rockwell—Evansong
 Salome—Allegro Sym.
 Sheppard—Romance
 Chopin—Polonaise Militaire

MR. ALLAN BACON

SIX RECITALS GIVEN IN THE COLLEGE OF THE PACIFIC

FOLLOWING is a summary of the recent series of six recitals given on the Estey Organ in the College of the Pacific, Stockton, Calif.; the builders were given credit on four of the printed programs—and the printer used four different styles of types for the job too; either he likes organs or doesn't like printing. Mr. Bacon's programs present a good mixture of

popular appeal and musical growth, as fit for use in educational circles.

PROGRAM I.

Jongen—Choral E
Palmgren—May Night
Russell—Bells of St. Anne
Mendelssohn—Spinning Song
Wagner—Liebestod
(Tristan and Isolde)
Saint-Saens—Swan
Viernes—Finale (Son 1)

PROGRAM II.

Franck—Piece Heroique
Brahms—Rose Breaks into Bloom
Widor—Scherzo (Son. 4)
Bach—Prelude and Fugue Cm
Karg-Elert—Clair De Lune
Offenbach—Bacchante
Frydinger—Toccata A

Selections

Howells—Rhapsody Ef
Lecurage—Waters of Minnetonka
Nevin—Tragedy of Tin Soldier
Delamarter—Carillon
Bonnet—Elves
Logan—Pale Moon
Hall—Nocturne
Gigout—Toccata
Clokey—Legende
Bacon—Wind Bloweth
James—Sainte Clothilde
Viernes—Carillon
Warner—Sea Sketch
Stoughton—Legend of the Desert
Sowerby—Madrigal

AMONG THE BUILDERS ITEMS OF PASSING INTEREST SHOW HOW THE WIND BLOWS

ESTEY

THE great Estey for Blessed Sacrament, New York, is at the present writing in process of erection; its size 4-107-5217 makes it one of the most important organs in the Metropolis, and the good name of its builder is sufficient guarantee of tone quality. The instrument will be given de luxe presentation in these pages later in the year.

Kimball is building a 4-70-4250 for the First Baptist, Los Angeles.

Mr. James E. Scheirer, Estey's southern representative, sold six Estey's in one month: one in Winter Haven, Fla., a 3m with Swell Bourdon unit, the usual reeds, Harp, and Chimes, and some Pedal extensions, a soft Swell Cornet, and a Twelfth on the Great.

Mr. Ernest L. Mehaffey, Estey representative formerly in Syracuse, N. Y., has been transferred to Columbus, Ohio.

HILLGREEN-LANE

Will A. Watkin Co., Dallas representative, has had unusual success in placing Hillgreen-Lane Organs in colleges:

Southern Methodist University, Dallas

Southwestern Baptist Seminary, Ft. Worth

Texas Womans College, Ft. Worth
Oklahoma Presbyterian College, Durant

Texas Presbyterian College, Milford
And the following attests their activity in placing Hillgreen-Lanes in the funeral parlors of these Texas undertaking establishments:

Peak-Hagedorn Co., El Paso
Porter Loring Co., San Antonio
Loudermilk-Sparkman Co., Dallas
C. B. Cook, Austin

"The Westminster Abbey of Hawaii" is the title of honor enjoyed by Kawaihau Church for which, as already noted, Hillgreen-Lane & Co. are building an organ; funeral services of members of the royal family and other celebrities are always held in this church.

MIDMER-LOSH

The Harmonic Organ given on page 186 of our June issue was a proposal when it first reached the magazine office but since then has become a fact. It is available as an Ancillary Organ on three of the five manuals of the Atlantic City Highschool Midmer-Losh organ. Each rank is controlled by a separate stop-tongue, and the entire Organ is inclosed in seven separate crescendo chambers, each series of harmonics in its own chamber, the

Austin Organs

THE TREMENDOUS SESQUICENTENNIAL ORGAN in Philadelphia is an addition to the family of famous Austin instruments, and will be heard daily as played by a distinguished company of organists. As in church organs, so in concert instruments of elaborate grade, the Austin product stands foremost in America. Other great Austins are in Salt Lake Tabernacle; Eastman Theatre, Rochester; Cincinnati Music Hall; Melrose Auditorium; Portland Auditorium, Maine. The Sesqui organ came as a result of the good name Austin Organs have borne as to their solid construction, their reliable behavior, and their scientific tone upbuild.

AUSTIN ORGAN CO.

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English Church Music

By GARDNER and NICHOLSON

\$4.00 net Prepaid

A book of inestimable inspiration and suggestion to church organists; nothing of equal comprehensiveness and authority in the world of church literature. Its reading is certain to increase the church organist's interest in his work and open important artistic achievements to him. Note the Authors, and a few of the Subjects:

SUBJECTS

Amens
Anglican Chanting
Carols
Cathedral System
Children's Services
Choir Training
Choir Festivals
Conducting
Eucharist
Extemporizing
Faux Bourdon
Hymn Tunes
Intoning
Nonconformist Music
Modal Accompaniment
Orchestra Accomp.
Organ Accompaniment
Plain-song
Presbyterian Music
Processions
Responses
Sequence
Tropes
etc.

AUTHORS

W. G. Alcock
Salisbury Cathedral
Edward C. Bairstow
York Minster
E. T. Cook
Southwark Cathedral
H. C. Colles
London Times
Percy Dearmer
E. H. Fellowes
W. H. Freere
Harvey Grace
Ed. Musical Times
A. W. Hatherly
Cyril Hapher
Basil Johnson
Eton College
Charles Macpherson
St. Paul's Cathedral
J. D. McClure
C. A. Nicholson
W. A. Norton
Cape Town University
H. A. Popley

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unisons in one chamber, the Tierces in another, Quints in a third chamber, etc. etc. These facts add new importance to the Harmonic Organ, and new glory both to Senator Richards and to the Midmer-Losh factory; here we have a designer and builders who are not afraid to venture the new. The Atlantic City organ becomes an ever increasingly interesting organ for those who are seriously interested in the future of the instrument.

The 4-66 Midmer-Losh in St. Mark's, Lebanon, Pa., was opened by Mr. Harvey A. Sykes in a recital June 3rd.; the specifications available do not give sufficient data to permit of an analysis of any of the interesting features of this important instrument.

MÖLLER

One of the most interesting plans is that of Mr. Joseph W. Clokey's for the 4-147-(65)-4999 Möller Organ in the First Presbyterian, Oxford, Ohio, now being built. When a musician of Mr. Clokey's standing in the organ world uses as much extension as this plan presents, it is worthy of serious study; later columns will present the specifications in full.

REUTER

The Reuter Organ Co. have made good progress in the past two years, when they were definitely represented in that territory, in the Northwest; their latest contract covers a 2-23 Reuter for St. Clement's, Seattle, in which St. Clement's consulted Dr. F. S. Palmer and Mr. Edwin Fair-

bourne who plays the large Reuter in the First Presbyterian of Tacoma. The organ is entirely expressive, as every music instrument must be. Other Reuters in the Northwest:

University of Oregon, Eugene
First Presbyterian, Tacoma
St. Vincent's Home, Seattle
Epworth Methodist, Tacoma
German Lutheran, Snohomish
Seventh Day Adventist, Portland

PIETRO A. YON AMERICAN RHAPSODY

"My Maryland" theme is used as rhythmical development of the introduction. The melody appears in all its length, first in (pp) and later in (ff) with an effective movement in the bass. Few deceptive cadences prepare the entrance of the marching song, "Tramp, Tramp, Tramp," which is characteristically harmonized with a basso ostinato and with suggestions of "Dixie."

The well-known negro spiritual, "Deep River," follows in beautiful four and five parts writing. A "Presto" opens with "Dixie," boldly given to the pedals and developing in Toccatto form in the manuals. The whirling movement of the hands is kept up by the pedals to the end of the rhapsody, while the full organ gives the "Hail Columbia."

A brief modulation leads into the "Star Spangled Banner."—PIETRO A. YON

an elevator) at each show. The special feature organist sang a popular song, two verses, then turned around and jazzed it again with the help of the orchestra. There was no great tumult of applause—but if you wish to see the most amazing sight go to the Gaumont-Palace here in Paris. There is a small 2m Aeolian, I believe, which is played by an American. There is first a solo number, very soft and tuneful, and then a jazz number played in the usual style. And at very few operas or concerts have I ever heard such an ovation. I know of no other house that has an organ, as most places have two shows a day and the orchestra takes these. We have been told that there is an 80% tax on imported musical instruments, so that makes it quite prohibited.

Mr. Emory Gallup of Fountain Street Church, Grand Rapids, has played at the American Cathedral during the absence of Mr. Lawrence Whipp who has been in America. Before the last service a large party was given Mr. Gallup and he was presented with a hand-made leather music case with initials in silver—certainly a tribute for so short a time.



CHICAGO
by
LESTER W.
GROOM
Official
Representative



Paris Notes

Rambling Comments on France and
Its Organs and Organists
By HUGH McAMIS
Official Correspondent

JOSEPH BONNET has returned from a long tour through France and Italy, playing as far south as Rome. The Grand Orgue in Bourges Cathedral has been finished and was played by M. Bonnet. We heard a very fine service there Easter morning, full orchestra, two organs and well-trained choir. The Arch-Bishop was present and no small amount of ceremony went on. The organ, although new, sounds as those of a hundred years old, too many reeds, no foundation 16' in the Pedal and full organ unless played in the highest octaves, is too "muddy". But the Choir had some ravishing flutes and mixtures and the best Vox Humana I have heard in France.

Many of us have heard of or seen the bust of Caesar Franck by his church St. Clotilde, but I had never

seen the plaque erected to Guilman at the Trocadero where his series of recitals were so famous, until today while strolling through the glorious gardens which surround this hideous and glad to say only, bit left of the Paris World's Fair. However on second thought we must include the Eifel Tour, too.

We wonder how many have secured the small book "The Repertoire of the Modern Organist" by R. Walker Robson, published by Musical Opinion, London. It contains practically none of American compositions but especially good English, French and German numbers. It is well worth being in the hands of all professional organists.

The new cinema house in London "Plaza" has installed a 3m. Wurlitzer which is featured (with the help of

THE NEW instrument Kimball in Naperville, Ill., a suburb of Chicago, in Barbara Pfeiffer Memorial Hall, Northwestern College, has its chambers shuttered both from the auditorium and from the stage, so that special effects may be obtained both from direct and reflex sound-waves. As befits its location and its use, this instrument has been given a great selection of delicately sweet registers, with just enough of the more forceful ones to round out the full organ tone. Division of the instrument on two sides has been evenly made by placing Great and Choir on the right, and Swell and Solo on the left. The organ was dedicated April 16th, Professor C. C. Pinney of the College at the organ, and a dedicatory recital was played by Mr. Edwin Arthur Kraft.

Ravinia Park, Chicago's musical summer resort, is again in the midst of its active season, with Grand Opera and Orchestra Concerts given in its outdoor auditorium. The Chicago Orchestra, conducted by Mr. Eric DeLamarter during the summer, produces at weekly concerts orchestral works and arrangements of a choicest, light variety, easy to be heard: opera of Puccini, Verdi, Gounod, etc. are given nightly.

A new Chicago composer appears on the horizon with two organ numbers published by Summy. Mrs. Helen Searles Westbrook, who under Mr. Van Dusen has won honors in the organ department of the American Conservatory, has written an INTERMEZZO and a MENUETT in Olden Style. If the Editor of T.A.O. will allow us to steal a march on Repertoire and Review we wish to record the pleasure and contentment to be obtained by a perusal of the INTERMEZZO, with its graceful phrases suggesting query, persuasion and promise. It is very simple and possible of performance by those who are yet early in the game. The MENUETT in Olden Style seems to

"Tell me what you read --

—and I'll tell you what you are!" What can be said of him who doesn't feed his mind with a diet of good reading? This page of good books is published to help those who want to help themselves. It is a carefully selected list compiled for organists exclusively and especially.

BOOKS

American Organist, The, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ.

Art of Organ Building by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

Art of Photo Playing by M. M. Mills, paper cover \$12.00: An exhaustive instruction book, invaluable to beginners; a great wealth of suggestion; 8 x 11, 80 pages.

Church Music by Edmund S. Lorenz, \$3.50: Arranged by topics, biographical suggestions, history, philosophy, psychology, everything to interest the church musician; 5 1/2 x 8, 466 pages, 1923 edition.

Encyclopedia of Music and Musicians by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6 1/2 x 9 1/2, 976 pages, illustrated.

English Church Music by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6 1/2 x 8 1/2, 232 pages, numerous examples.

First Lessons on the Organ by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

Hints on Organ Accompaniment by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

Historic Churches of the World by Robert B. Lady, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

History of American Music, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

Modern Organ by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

Modern Organ Stops, by Noel A. Bonavia-Hunt, \$2.60: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops," by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

Organ in France by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 168 pages, finely illustrated.

Organ Lots of Paris, by Frederic B. Stiven, \$1.10: Intimate views and personal reminiscences of famous French organists; delightful book for those who enjoy travel experiences; 5 x 8, 75 pages, illustrated.

Organ of Twentieth Century by George Ashdown Audsley: A master-work by the world's greatest writer on the organ; deals with tonal and artistic matters, and with design; 7 x 10, 500 pages, beautiful photos and drawings; out of print, only a few copies available; price on request.

Organ Registration by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

Organ Stops by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acuta to Zinken described; 6 x 9, 294 pages.

Ornaments in Music by Harry F. Fay, \$1.25: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one; 4 1/2 x 7, 87 pages.

Primer of Organ Registration by Gordon Balch Nevin, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

Style in Musical Art by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

Technique and Art of Organ Playing by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 201 pages of exercises and pieces with instruction; to be reviewed later; 10 x 13, 257 pages.

Temple of Tone by George Ashdown Audsley, \$7.50: The post-humous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

Voice Production, Fundamentals of, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

REPRINTS

Back Choral Preludes for Liturgical Year, by Albert Riemen-schneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with

cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

Specification Form, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

Tone-Production Lessons for the Choirmaster by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choir-master how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

Widor "Symphonies" Program Notes, by Albert Riemen-schneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet 9 x 12, 7 pages.

MUSIC

Back: Forty-eight Preludes and Fugues, four books of music and text, \$5.00 complete: The immortal "well-tempered clavi-chord," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

Swinnen (Firmen): Pedal Cadenza for Widor's 5th "Sym." Allegro, 40c: Invaluable practise material, adds brilliancy to a concert program; 4-page insert for your copy of the "Symphony." (Requires 32-note)

ACCESSORIES

Binders for permanently preserving copies of THE AMERICAN ORGANIST, Volumes 9 x 12, beautiful materials, gold-stamped; each binder holds one Volume of 12 copies, in loose-leaf form, but books cannot fall out of the binder. \$2.10 each.

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Photographs of British Consoles and Cases, by Gilbert Benham, British photographer to T.A.O., 2/6 to 6/6 according to size: Hundreds of subjects available, mostly 6 1/2 x 4 1/2; console photos with every stop-knob inscription readable under a glass; write to Mr. Benham direct at Benham Church Lodge, Barnet, England, and say what photos you are interested in; mention T.A.O.

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reflect a quiet concert-moment between pictures at the theater, and although a trifle more difficult, may be considered a trifle easier to head than the other.

Dr. J. Lewis Browne, whose fame as a composer is wide-spread, has added to his list a solo, AVE MARIA, more fervent and thoughtful than brilliant, although climax is not wanting, and a short chorus of four voices, "PANIS ANGELICUS", which was used at the Eucharistic Congress held in Chicago in June. One of the notable features of this great gathering of Catholic worshippers was the concert at the Auditorium directed by Leroy Wetzel, at which Dr. Browne's "ECCE SACERDOTES" was sung with organ and orchestra accompaniment. Another was the singing of the "MISSA DE ANGELIS" by a chorus of thousands of children.



LOS ANGELES

by
ROY L.
MEDCALFE
Official
Representative

THE DAILY PRESS heralds the fact that the second million is on the way to Los Angeles; apparently a large portion of them are organists may of whom will regret to find competition in our line just as keen as in other spots, and most of the favored positions filled by good organists who have no intention of moving elsewhere—just at present most theater managers seem satisfied with the men at the consoles. New churches and theaters are still being built by the dozen all over Southern California and the organ factories are doing a rushing business but the demand for organists does not yet exceed the supply. While California admits having several of the world's largest organs, and we are informed that Albert Malotte is to play the Wurlitzer at the Metropolitan, it is now rather humorous to read that another world's largest instrument has made its debut in N. Y. at the Roxy Theater. Perhaps the correspondent's personal ideas are somewhat antique along this line, but I don't mind publicly admitting that I prefer playing or listening to some of the more medium-sized organs which contain well-voiced pipes, many of which are now found in our suburban and neighborhood theaters—and there are a great many theater patrons of the same opinion.

Be that as it may, the Pacific Organists had a remarkably successful convention in Pasadena in June, and Mrs. Harry K. Brown, graduate of the Eastman School, is giving a summer course in theater organ playing at the University of Southern California, including a series of six illustrated lectures. Mrs. Brown plays at the Wilshire Blvd. Congregational and has had extended theater experience as well.

Fred B. Scholl, for several years at Grauman's Egyptian in Hollywood, opened the organ at the magnificent new Carhay Circle. He broadcasts two concerts weekly aside from his regular picture work.

While Chas. M. Courbois was conducting his master class at the U.S.C. he found time for several social engagements, Mr. and Mrs. Claude Riener having entertained a group of theater organists in his honor one evening. Mr. Riener is organist at Loew's State and is a former Courbois pupil.

Miss Marie Rambo, organist at the new Belmont, is now Mrs. John Laurence Green and has had a delightful trip to Yosemite. The Estey Organ Company is building an 84 stop instrument for the Civic Auditorium at Sacramento. John D. Snreckels, California philanthropist and financier, who gave San Diego the municipal organ and has contributed the organist's salary for the past eleven years, is dead. While Edwin H. Lemare is in California he will present his opera "THE KING AND THE CRIPPLE" at Redwood City.

The opening of the Hollywood Bowl this season was really deserving of several auspicious superlatives. Governor Richardson and 20,000 others attended. Henry Walter Rothwell led the orchestra in the opening number, some brilliant children played piano numbers, an ensemble of 24 pianists played Schubert's MARCH MILITAIKE and Mac-

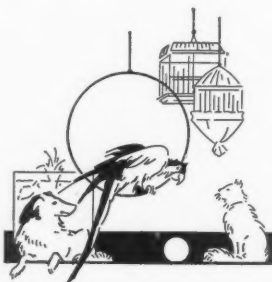
Dowell's To A WATERLILY, Marcella Craft and Leonido Coroni sang several numbers, Modest Altschuler directed a Tchaikowsky overture, Pietro Cimini conducted the "MEISTERSINGER" OVERTURE, and the program closed with an elaborate ballet by 100 dancers. The Cadman opera "SHANEWIS" and the Kosloff ballet production SCHEHERAZADE were also presented to another immense crowd estimated at 19,000. Emil Oberhoffer, guest conductor, is directing the first group of orchestral concerts.

The Mormon Temple Choir with Edward P. Kimball organist gave a concert in Los Angeles in August. Dr. von KleinSmid, president of U.S.C., paid impressive tribute to the musical author, theorist and teacher, Miss Carolyn Alchin, who died recently. The Kimball Company is building a four manual organ for the new First Baptist in the Wilshire district. Sibley G. Pease, in charge of the organ department at Barker Bros., is now official organist at the new Elks Temple where he plays daily at noon with special concerts each Sunday afternoon. He arranged the joint banquet given June 7 by the Southern California Guild, the Musicians Club, and Federated Church Musicians, at the Temple. Following the banquet an exceptionally fine recital was rendered on the mammoth organ in the beautiful cathedral-like Lodge Room of the Temple, which in its spaciousness and dignity is a fitting shrine for this great instrument.

The Elks Temple at Los Angeles has just recently been opened. It is an imposing, magnificent edifice, combining old classic style of beauty on the exterior with all the luxurious splendors of modern times in interior decorations. It is one of the most beautiful structures in Southern California. Exterior combines Egyptian, Syrian and Grecian lines in a new and unique manner.

No modern convenience has been omitted to add to the comfort of the members. With gymnasium, Turkish baths, azure swimming pool, billiard and card rooms, the Temple offers all the features of an Athletic Club and a luxurious home for Elks, their families and their friends. The women's section is sumptuously furnished and decorated with the same artistic taste that characterizes the entire building.

The Elks Temple was erected at a cost of \$2,500,000. It is a triumph of art and worthy of the great national Order whose home it is and the eternal principles the B.P.O. Elks symbolize.



PERSONAL NOTES

RICHARD KEYS BIGGS spent part of the summer in special teaching before taking his vacation.

MISS EMILY C. BOEKELL substituted during the summer in Calvary Baptist.

MRS. HARRIET M. DWIGHT substituted during August in the Chelsea Methodist, New York.

MR. PAUL E. GROSH, of the United Presbyterian, and Tarkio Conservatory, Tarkio, Mo., completed his summer school classes in organ and singing, with an enrollment almost as large as that during the year. He then left for a motor trip to Washington and California, later visiting his relatives in New York and attending the N.A.O. convention in Philadelphia. Mr. Grosh graduated from the Oberlin Conservatory in 1920 where he taught two and a half years in the organ department. Then he studied two years with Joseph Bonnet in Paris where he was also organist at St. Luke's. His travel subsequently has been quite extensive in ten countries in the interests of organs and architecture. He has visited many of the choir lofts of France and some of Spain. Mr. Grosh is conductor of the Tarkio Orches-

tra and gives orchestral concerts, and combined concerts with the Women's Club and Men's Club of the College. We quote selections from one of his recitals:

Bonnet—Variations de Concert
Rachmaninoff—Melodie E
Fletcher—Festival Toccata
Gounod—Margeurite Waltz (Faust)
Dvorak—Largo (New World)
Grieg—Peer Gynt Suite
DeKoven—Recessional

MR. PURCELL has resigned from the Cathedral, Hamilton, Bermuda, and Mr. Gilberthorpe has arrived from Exeter, England, to serve the Cathedral.

MRS. VIRGINIA CARRINGTON-THOMAS is now with the First Baptist, Jacksonville, Fla., where the press gave her a royal reception and the church gives her a 4m Pilcher, with a ½ hour preludial recital programmed for the evening services, to be broadcast over WJAX.

MISS PAULINE VOORHEES of New Haven, Conn., spent the summer in Paris taking lessons twice a week with Vierne. Miss Voorhees was in Paris more than a decade ago and finds the old practise room and the Cavaille-Coll organ today just as they were then. Good time, at the present writing, to buy up a lot of francs.

AMONG RECITALISTS

HENRY F. ANDERSON: July 14, Cleveland, Ohio, Museum of Art.

ALLAN BACON: May 9, and 14, Stockton, Calif., Conservatory of Music, College of the Pacific.

CHARLES RAYMOND CRONHAM: Portland, Me., City Hall Auditorium, daily recitals, except Saturdays and Sundays, summer series.

ARTHUR DUNHAM: July 21, Chicago, Ill., First Methodist in the Chicago Temple Building.

EDWARD EIGENSCHENK: Sept. 1, Philadelphia, Pa., organ-orchestra concert.

RALPH KINDER: July 9, and 10, Philadelphia, Pa., Sesquiennial Exposition.

MUSICALS

MORMON CHOIR under the direction of Mr. Anthony C. Lund, with Mr. Edward P. Kimball organist, left Salt Lake City July 17th for a tour of the Pacific Coast, returning Aug. 1st.

READING CHORAL SOCIETY repeated its Sesqui performance of Mendelssohn's "HYMN OF PRAISE" under the direction of Mr. N. Lindsay Norden, with Mr. Carroll W. Hartline organist, in Rajah Theater, Reading, Pa.

GENERAL NOTES

THE NATIONAL BUREAU for Advancement of Music appointed Mr. Kenneth S. Clark, who last year put the Associated Glee Clubs of America on a sound basis, to deal with community and civic music: Mr. Clark has published a book on Municipal Aid to Music.

EMMANUEL CHURCH, Cleveland, Ohio, consecrated its building on the fiftieth anniversary of the parish; Mr. Henry F. Anderson is organist.

ST. PAUL'S, HALIFAX, called the oldest church in Canada, has appointed Mr. Jessup organist; the church building was taken from Boston to Canada and reerected, much after the pattern of Boston's Old South. Trinity Choir, Halifax, had a holiday at the summer home of its organist, Mr. William Roche. Mr. Roche is entertaining for the summer one of the choirboys of his old friend's choir in Philadelphia, Mr. O'Daniel.

SOUSA'S BAND of a hundred players, including eight saxophones and twenty-four clarinets, began its season July 4th; Dett, Chadwick, and Grainger are among the contemporary composers on this season's programs: Sousa's Sesquiennial March, Pride of the Wolverines, and Gridiron Club are his new numbers for the season.

WASHINGTON, D. C., is holding a contest for a poem as an official song for the Capitol; later a prize will be offered for a setting of this poem.

SOUTHERN OHIO GUILD held its annual banquet June 12th and the official news record of it reached our office July 21st, too late for the August issue, in good time for the September. Warder, Frank Sealy, Sidney Durst, and J. Alfred Schehl were principle speakers. Officers elected for the coming year include Pryor Symons, Lillian A. Rixford, Beulah Davis, Robert S. Alter, Mary Penn Smith; Board of Directors, J. Warren Ritchey, Sidney Durst, Octavia Stephenson, John Yeakley, Parwin Titus, Charles Young, E. Boyd Jordan.—B.G.D.